Companies and Their Directors—First of Series

OCTOBER 13, 1917 PRICE TEN CENTS

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WALLACE REID
In "The Hostage"

Tax Bill as Viewed by Leading Manufacturers

Wallace Reid

America's conception of a thorough-going "red-blooded" hero—

STAR and co-star of a score and a half successful Paramount Pictures, leading man in the greatest production up to date—"Joan the Woman"—Wallace Reid has created for himself a distinct position in the annals of the screen.

He will soon support Geraldine Farrar in the tremendous spectacle, "The Woman God Forgot," and later he will appear in a munitions plant story called "The Thing We Love."

The reviews on his last picture, "The Hostage," are a fitting tribute to real histrionic ability and a truly engaging personality.

"Few photoplays attain the degree of sustained interest that is found in "The Hostage" (*Moving Picture World*).

"Wallace Reid does admirable work in "The Hostage" and his support, from first to last, is notable for its ability. (*Motion Picture News*).

"Reid does some acting in this picture that will boost him still further along in the hearts of his admirers. (*Variety*).

If you put as much action in your advertising as Wallace Reid puts into his Paramount Pictures—you're sure of reaping a harvest.

Advertisement

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII — NEW YORK, SATURDAY, OCTOBER 13, 1917 — No. 2025

LEADING PRODUCERS GRANT EXCLUSIVE INTERVIEWS TO MIRROR ON PROBABLE EFFECT OF WAR TAX

Zukor and Goldfish Among Those Who See Grave Menace to Small Exhibitor—Brenon Believes Industry Can Stand the Burden—Method of Imposing Tax Is Wrong, According to Irwin

What extent will the new war revenue bill affect the motion picture business is the problem which is confronting exhibitors, manufacturers and others associated with the film industry. The bill which provides that a tax shall be levied in the cases of all picture theaters, the admission charge to which is 10 cents or over, has been signed by President Wilson and therefore has become a law, though the provisions concerning amusement admissions will not go into effect until Nov. 1.

The MIRROR interviewed last week officials connected with several prominent motion picture concerns, and while they are anxious to aid the Government in all manner possible, the majority fear for the prosperity of their business. It is stated by one of the leading manufacturers that a reduction of production will be necessary owing to the taxation of positive and negative film and of 10-cent admissions and that this will result in an accompanying reduction of income taxes levied upon producers and distributors. Therefore, he declares, the Government will be the loser in the end.

Zukor Sees Grave Danger

Adolph Zukor, president of Famous Players-Lasky Corporation, who has followed carefully every new development of the war situation, so far as it concerns the motion picture industry, pointed out to the MIRROR representative some of the results that are certain to follow the adoption of the War Tax bill.

"From the moment," said Mr. Zukor, "that the motion picture industry was recognized as a factor in the preparations for war, and its value in aiding the Government in the prosecution of its plans therefor fully appreciated, the Famous Players-Lasky Corporation has taken a leading part in the various activities in that direction, and has demonstrated its patriotic principles and eagerness to assist in every way possible. It has co-operated with the National Association of the Motion Picture Industry to the fullest possible extent in devising ways and means of bringing before the people the innumerable necessities of the stressful times. In this latest tax development, however, I see a grave danger to the film industry and can not refrain from pointing it out so that those who are in a position to do so may use their utmost endeavors to prevent it now.

"As applied to the motion picture industry, the new bill strikes out the exemption clause for those theaters which charge 25 cents or less down to 5 cents admission and imposes a tax on the gross receipts from all theater admissions.

"Those in the industry recognize that there are thousands of small theaters throughout the country which do not make a profit on their entire investment commensurate with the tax on their intake which the conferees now propose. The result will certainly be that most of these small theaters will be forced to close their doors. They could not continue to exist and operate at a loss or with no profit. The result of this in turn will reflect directly upon the Government, because it will entail a loss of income and surplus profit tax from the theaters and from the great producing and distributing organizations whose profits will thus decline.

Small Exhibitor Will Suffer

"It is true that the tax will not so materially affect the larger theaters, because some may continue to operate at a sacrifice on their admission receipts. It is the small man who will suffer and unfortunately he has already been called upon to face local and other taxes in many instances which have rendered his position precarious. I do not make this statement from any lack of loyalty to the Government, because I believe it to be the absolute duty of every man in this country to assist to the last degree in the prosecution of the war. I am thinking solely of the fact that the Government, in the end, will lose more than it will gain from this tax levy.

"Taking up the tax on films themselves, the bill provides for the following levy:

Upon all moving picture films (which have not been exposed) sold by the manufacturer or importer, a tax equivalent to one-fourth of one cent per linear foot.

Upon all positive moving picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer or importer, a tax equivalent to one half-cent per linear foot.

"This means literally a 20 per cent tax on completed positive; i. e., completed product, which is larger than that imposed upon any other industry engaged in production of any character of goods. The result of this will necessarily be reduced footage—less pictures—and again the net return to the Government from the taxation of corporations will be reduced, because of the lessening of returns as a result of decreased output and more expensive production."

Mr. Zukor went on to say that if the film tax were eliminated the Covernment would profit to a greater extent by the present schedule of taxation upon incomes and surplus profits of producers and distributors.

"I can not but feel that the tax levy as agreed upon by the Conference Committee would be most damaging to the industry, a curtailment of the amusement now recognized as the cheapest and most satisfactory for the people in time of war, and would generally hamper the industry in its efforts to assist the Government in every way possible in this crisis. If the Government could gain by the very destruction of the industry itself, I should not raise my voice. But as it is, the industry and the Government both are being hurt and we must all protest."

Goldfish Has Pessimistic View

Samuel Goldfish, president of Goldwyn Pictures Corporation, believes that a large number of small houses will undoubtedly be wiped out by the new tax rate.

"The best expression of opinion that any of us in Goldwyn can make," said Mr. Goldfish, "is that contained in the individual protests made by the more than three hundred employees of this organization to their respective representatives. I feel now, as I have felt all along, that the tax of 1 per cent for each 10 cents or fraction thereof, paid to all places of amusement charging more than 5 cents, is apt literally to wipe out a large number of small houses. Doubtless the country will be able to struggle along without these houses as it did before motion pictures were invented; but, to thoughtful distributors at least, the importance of the neighborhood house cannot be over-estimated."

Brenon Regards Situation Favorably

When asked for an opinion as to the result of the war tax bill upon the film industries, Herbert Brenon, of the Brenon Film Company, declared optimistically that the measure would be a great benefactor to manufacturer and exhibitor as well as to the public.

"We are living in very strange times," stated Mr. Brenon. "Deprivation and suffering are being meted out to the humblest families in the greatest countries in the world. To my mind it is very poor taste for anyone who has the interest of one of the greatest industries of the world at heart in any way to criticize the Government because it asks it to bear its share of the burden.

"If the Government needs more money and sees fit to make the motion picture industry pay an even heavier tax during the period of the war, I for one shall not complain. We are well able to stand it. It seems to me to be rather poor patriotism for a man to be shouting the praises of the lobbyists who have saved him a war tax rather than glorying in the fact that he with the other great industries of the world is able to do his share.

"As far as my productions are concerned it will not change in the slightest degree the high standard which I have ever tried to maintain.

Better Productions Will Result

"It is an ill-wind that blows nobody good, and I hope the tax will have at least one result which will benefit both the public and the exhibitor; the get-rich-quick concerns whose one idea is to turn out footage, making what is not worth two reels seven, will probably, since their artistic sense is governed by what is written in their check books, curtail if not cut out altogether scenes foreign to the main plot and give us the same amount of 'drama' in twenty feet where they had dragged it out to two hundred.

"Frankly, I think that the tax is going to be a great benefactor to manufacturer, exhibitor and public."

Method of Imposing Tax

Walter W. Irwin, general manager of the distributing organization of Greater Vitagraph, was of the opinion that the industry does not object so much to the tax as it does to the method of imposing it.

"The producer must pay a tax upon all positive film ready for projection," stated Mr. Irwin. "The manufacturer of film (The Eastman Kodak Company) is taxed ¼ of 1 cent per lineal foot sold. This latter tax will merely be added on to the purchase price, and therefore fall upon the producer, so that the producer must pay a tax upon both the negative and positive which go to make up his product.

"It is hard to understand why taxation is placed upon raw stock and finished positive, when no such tax is imposed upon the leather purchased for the manufacture of shoes, nor the lumber bought with which to make a desk. Moreover, the tax is the same whether the picture is a tremendous success or a complete failure.

"If it was considered necessary to impose a special tax upon us, that is, a tax in addition to the excess profit tax imposed upon all corporations, it is too bad that it was not placed upon the revenue derived by distribututors from each unit of service, so that each item of product would pay according to its earning power.

"While the tax is a tremendous burden and the method of its imposition unsound, yet the industry is glad to do what it can."

Tax Unjust, Says Sherrill

"The actual levying of the proposed tax upon both negative and positive motion picture film will impose a specific

(*Continued on page 4*)

PLEA FOR PERMANENT RELIEF FUND

Stage Women's Society Would Pension Those Whose Relatives Will Have Died for Their Country

To the Editor of the DRAMATIC MIRROR:

In the report of the activities of the Actors' Equity Association in your issue of Sept. 29, mention was made of the necessity of an organization—the Actors' Fund was suggested—for the relief of theatrical families whose men will be called to the colors.

We heartily concur with the suggestion in the Equity report that every manager, player and agent pay dues this year to the Actors' Fund. But the fund should not be asked to go beyond their province when their resources are strained every year to the uttermost for the maintenance of the aged, the sick, and the unforunate. However, it gives us great pleasure to report that the stage Women's War Relief co-operates with the Actors' Fund in the disbursement of our own moneys to those affected by the war, in this way avoiding any duplication of assistance.

With the co-operation of the Woman's Professional League, the Three Arts, the Twelfth Night and the Gamut clubs, our work-room has sent over one hundred thousand articles to Europe, besides cleansed garments and mended shoes, and six thousand pounds of jam to hospitals that need an increase in the sugar diet. To our own camps go unnumbered books and magazines, and week after week the best performers that can be rounded up offer entertainments to mosquito-bitten rookies.

But this is only the beginnings of our efforts. We are endeavoring to place on our files the name of every man associated with the theater from the box-office to the stage door who is now a soldier or a sailor. We provide them with knitted garments, with comfort kits, and—if the request is made—we look after the interests of the families they have left behind. There is so little red tape about it that an official in the bandage room has laid aside her apron and carried a basket of groceries to a woman too ill to do her marketing.

Possibly our highest ambition is to establish a fund for the pensioning of such of those women whose men will have made the supreme sacrifice for their country. For this we will need vast sums of money and a scheme has been worked out by our Bureau of Entertainment, directed by Mrs. Henry B. Harris, which—if every player helps—will make possible this permanent fund. The Bureau of Entertainment is prepared to assist other War Reliefs in the acquiring of talent for any benefit they may contemplate during the year. We work on a percentage basis and every actor or actress who gives his or her services to any "work" through this bureau, will be giving generously of themselves to the Stage Women's War Relief, which is OUR OWN. It will be the actors and actresses way of working for their people and at the same time they are mindful to send in that two-dollar Thanksgiving present to the Actors' Fund, the treasury of both organizations will, like fat men, sleep well o' nights.

LOUISE CLOSSER HALE,
First Vice-President.
Stage Women's War Relief.

HODGE IN NEW PLAY

Earl Derr Biggers and William Hodge have collaborated upon a play entitled, "A Cure for Curables," which, with Mr. Hodge in the stellar role, opened in Trenton, Oct. 4, under the direction of Lee Shubert. The play was suggested by Mrs. Cora Harris' story in the *Saturday Evening Post*.

WOODS ACCEPTS PLAY

A. H. Woods has accepted for production about Thanksgiving a new drama, as yet unnamed, by Solomon Liebin, a playwright well known on the Yiddish stage in America.

CHANGES IN THEATERS

Several changes in the Shubert theaters will shortly go into effect. William Fox will present his new photoplay, "Cleopatra" at the Lyric Theater on Oct. 15, necessitating the transfer of Guy Bates Post in "The Masquerader" to the Booth Theater. "De Luxe Annie" which is now at the Booth will be moved to the Thirty-ninth Street Theater, William Faversham having postponed his appearance in Dion Calthrop's play, "The Old Country," at the Thirty-ninth Street from Oct. 15 to Oct. 29.

White, N. Y.

PROVIDING A PAST FOR POLLY

William Sampson in "Polly With a Past" Recognizes Ina Claire, but Agrees to be Discreet. The Three Conspirators are George Stuart Christie, Cyril Scott and Herbert Yost

PRODUCERS GRANT INTERVIEWS ON TAX

(*Continued from page 3*)

injustice to the independent manufacturer of motion picture productions," is the belief of William L. Sherrill, president of the Frohman Amusement Corporation.

"Instead of being enabled to apportion the tax to each production and to its pro-rated amount with regard to positive prints, the independent manufacturer will be forced to make the entire charge against the one production, particularly as is often the case in independent manufacturing, when it becomes necessary to take a double negative of productions and therefore to have an amount equal to something like fifty thousand feet negative film taken and of course having to pay a tax upon this superfluous amount of film. If the tax is so adjusted that it will bear equanimity in its every direction, there can be no cause for complaint, but in its best proposed form the State right producer of motion pictures is undoubtedly to be subjected to a most injust ratio of tax."

C. C. Pettijohn, president of the American Exhibitors' Association, informed the MIRROR representative that he believes 25 per cent of the 10-cent houses will be put out of business as the result of the tax as it now stands.

"Another 25 per cent will take the chance of raising the price, or dropping back to a 5-cent program," said Mr. Pettijohn. "And probably 50 per cent will be able to continue a 10-cent program as before.

"My understanding is that this matter will be regulated in such manner that the tax will be paid by the persons seeking admission. The motion picture exhibitors of the United States have been most willing to do their bit for Uncle Sam. Their screens have been at the disposal of the Government for war loan, food conservation, Red Cross and other Government propaganda work. I have never heard of a single theater in the United States refusing to co-operate in this great work.

"If the Government would print tickets in the sums of 11 cents, 17 cents, 22 cents, and 28 cents, and sell these tickets to motion picture exhibitors for 1 cent, 2 cents, and 3 cents, it would simplify the detail work at the box office of the theaters and insure the Government a full return on the tax without a separate checking."

Mr. Pettijohn believes that if every exhibitor in the United States will make a complete report thirty days after the tax goes into effect to the headquarters of either of the exhibitors' organizations it would give us some intelligent figures and some basis upon which to base an appeal in December, at least for the exemption of tax on 10-cent admission.

"The exemption of 5-cent admissions *only* was in my opinion a mistake," he said. "Five, 10, 15 and 25-cent theaters should have been exempted or no theaters should have been exempted. It is not the best thing for a business which is trying to elevate itself to encourage their lowest form of work and place the burden upon those who are trying to raise the standard.

"The prices of food commodities have continually climbed and the prices of almost everything have been advanced. It appears now that admission to motion picture theaters will have to be raised. There is nothing to do between now and next December but make the best of the situation and prepare to show by concise statements that the tax on 10-cent admissions is wrong."

White, N. Y.

NO ORIENTAL LURE FOR HIM

Leo Carrillo Disdains the Sirenic Activities of Grace Valentine in "Lombardi, Ltd."

OTHER SHAW PLAYS TO BE PRESENTED

Faversham Plans to Produce "Man and Superman" and "The Devil's Disciple"

William Faversham appears to be the best friend George Bernard Shaw has in this country, so far as mutual profit and glory are concerned. Having produced "Getting Married" and recently "Misalliance" at the new Broadhurst Theater, Mr. Faversham is planning to present others of the Irish playwright's works. His next Shavian presentation, the MIRROR learns, will be "Man and Superman," which Robert Loraine produced several years ago with himself in the leading role. Mr. Faversham will not appear in the play, but will give its production his personal attention as he has done in the case of "Misalliance."

The actor-manager is also contemplating a presentation of "The Devil's Disciple," though he will withhold it until the end of the war lest it injure sensitive Anglo-American feelings. Mr. Faversham intends to appear in the part of Dick Dudgeon in which both Mansfield and Sir Johnston Forbes-Robertson have appeared.

For the present he is confining his producing activities to "The Old Country," a play by Dion Calthrop which he will present at the Thirty-ninth Street Theater on Oct. 29.

NEW SHUBERT THEATER

The Apollo to Be Built at Broadway and Forty-seventh Street

Work will begin within a few weeks on a new theater to be built at Forty-seventh Street and Broadway. The new house, which will be constructed by the Shuberts, is to be called the Apollo, and will be located at the southwest corner now occupied by a piano store. The Apollo will be the twenty-first theater owned and operated by the Shuberts in New York. Throughout the country the Shuberts control over ninety theaters, extending from the Atlantic to the Pacific Coast.

MANAGERS WATCH $3 TICKET POLICY

Increased Cost of Production Responsible for Advance in Price of Coupons

Theatrical managers who are active in the production of musical plays are waiting the outcome of the new policy of Charles Dillingham, at the Globe Theater, whereby he will charge $3 for all seats in the orchestra during the engagement of Fred Stone in "Jack o' Lantern" at that playhouse. As a result of the increased cost of production, managers have long considered the advisability of advancing the price of theater tickets in the orchestra, but have hesitated in giving a practical test to the idea, owing to a fear that the public would not patronize liberally a $3 attraction.

Manager Dillingham, however, has confidence in the drawing power of Fred Stone and is willing to take the initiative in the increase in admission charges. The price of $3, in the case of the Globe, will be exclusive of the war tax of 10 per cent, so that after Dec. 1, when the tax becomes effective, the price of two orchestra seats bought at the box office will be $6.60.

It is declared that the cost of theatrical production has almost doubled since the beginning of the war, and that theater tickets were the only commodities which had not advanced in that time. For some time, however, the standard figure of $2 has not been in force on Saturday nights and holidays at the New Amsterdam, the Winter Garden, the Century and other theaters where big musical productions are staged. On these occasions $2.50 has been the regular price charged for a seat in the orchestra.

NEXT K. AND E. PRODUCTION

Klaw and Erlanger's next production will be "The Rainbow Girl," a musical comedy by Renold Wolf and Louis Hirsch. Joseph Urban will design and execute the scenery. Billy B. Van, Sidney Greenstreet, Dorothy Follis, and Henry Clive are among those engaged for the production. Rehearsals began this week.

White, N. Y.

THE IDEAL SOLDIER'S NURSE

Laurette Taylor in "Out There" Makes Life Very Happy for the Wounded in an Army Hospital

HEARD ON THE RIALTO

Six names were inadvertently omitted from the list of contemporaneous theatrical press agents in New York published in last week's MIRROR. The additions to the list are Richard Lambert, with John Cort; D. G. Slattery, with Anderson and Weber; Randolph Hartley, with Joseph Riter; James G. Peede, with Richard Walton Tully; Ray Henderson, with William Faversham, and Lucy Huffaker, with the Washington Square Players.

Nat Goodwin is rehearsing in "Why Marry?" at Maxine Elliott's Theater, and is enjoying the experience.

A unique invitation, representing an Egyptian frieze, has been issued on behalf of the "Bal Primitif" which indomitable Greenwich villagers, unbaffled by their last ball which was said to be "disgracefully respectable," are to hold in their customary retreat, Webster Hall, on Oct. 12. The invitation beckons in part as follows: "Men of the Stone Age! Cave Women! Attendez! Come in your mummy clothes, wear archaic Greek garment, Aztec ornament, or your Egyptian necklace. Check your hypodermic needles at the door. The Serpent in feature exhibition of the most up-to-date writhings."

Hostilities which threatened to break out last week between a well-known theatrical firm and the dramatic critic of an evening newspaper have been averted. The critic has been refused the courtesies of this firm's theaters following a review to which exception was taken, but he is not barred from the houses in question.

In "The Girl of the Golden West" David Belasco staged a highly realistic snowstorm. In "Tiger Rose" he has shown what he can do with rain—Alberta rain. Of all the storms that have raged upon the stage, including that which poured down upon the assassination plot in Brutus's garden and Mr. Collier's frivolous activities in "Caught in the Rain," there has been none quite so effective in realism as that in Willard Mack's latest melodrama.

Indeed, the illusion was so vividly suggested that many in the audience were glad they had the refuge of the theater, and those whose imaginations had led them to a thorough drenching had the pleasure later of drying-out in a typical Belasco sun.

The war has hit us all in one way or another. The latest blow comes in the form of an announcement in "The Conning Tower" in the *Tribune* that Franklin P. Adams has received a commission in the Army and will give up newspaper work—or play—for the present. We regret to lose F. P. A. in our daily lives. As an officer, however, he will continue to be a good column conductor, merely substituting column right for column write.

Dramatic critics continue to deplore the absence of a Gilbert among our librettists, and yet when a musical comedy comes along in which the lyrics are ingenious and original and filled with a satiric quality they contemptuously refer to the author as "obviously having patterned his work after Gilbert."

Now that George Jean Nathan and H. L. Mencken have bared the innermost details of their lives and personalities in a pamphlet called "Pistols for Two"—though they failed to state the salaries which they as owners of *Smart Set* pay themselves as editors—will not George M. Cohan, Wilson Mizner, Walter Kingsley, and Kelcey Allen perform the same entertaining process in—say—"Shotguns for Four"?

For instance, we should like to know what critic Mr. Cohan likes best, the favorite eating-place of Mr. Mizner, the best friend of Mr. Kingsley, and the favorite retort of Mr. Allen.

Charlie Chaplin and James M. Barrie are now in the same class. During his recent visit to Atlantic City the film comedian refused to be interviewed.

Because he has become manager of a theater, George Broadhurst has been dropped from the British Dramatists' society. A regulation of the organization provides that whenever one of its members reaches a managerial state he is automatically expelled from the society.

The latest effort on the part of the management of the Century Theater to avert a clash of temperament has taken the form of a commission to the Edison laboratories at Orange, N. J., to perfect a sign device which will be so constructed that every thirty seconds the names of the stars will be flashed singly at the top of the sign. No favoritism will be shown. For instance, Lew Fields will hold the top position for the brief reign of thirty seconds, when it will be replaced by the name of Mrs. Castle and the latter will give way to Bessie McCoy, and so on down the list.

The frequent appearance of Mr. Roosevelt and Mr. Wilson at the theater is becoming a matter of critical comment in the newspapers. Of the President's recent visit to "Polly with a Past," the Boston *Transcript* says that "neither the player on the stage nor his fellows in parquet and balconies could have asked for a more attentive or responsive auditor. Better mannered than Mr. Roosevelt, for instance, in like situation, the President does not converse in a loud voice while the play is proceeding or during the intermissions invite the attention of the audience. As soon as he might after he had entered his box or quiet had descended upon a noisy entr'acte, he settled himself to the play, plainly engrossed in piece and performance, answering to many a passing stroke of playwright and players, pleased but neither concealing nor obtruding his pleasure. In fine, a model spectator."

BERENICE PARKER.

Berenice Parker made her initial appearance in Shakespearian roles, after which she spent several seasons in stock. Miss Parker has been associated in productions with Rose Stahl, John Mason, Constance Collier and Tyrone Power. Her first leading role was in "Bought and Paid For" under the Brady management. More recently she played the lead in William Hurlbut's one-act play "The Man in the Dark." Miss Parker is a Canadian and a descendant of Hon. Benjamin Green, one of the first Lieutenant Governors of Nova Scotia.

SIX CAMP THEATERS

Big Frame Structures Planned for Cantonments

The construction of six big frame theaters, one for each of the national army cantonments, will be started at once, according to an announcement of the War Department's commission on training camp activities. The best theatrical talent in the country has volunteered to play for the soldiers, it is stated, and would be ready to perform when the buildings were opened.

An advisory committee, headed by Otto H. Kahn of New York, has been appointed to co-operate with the theatrical committee, of which Marc Klaw is chairman.

NEW COMBINATION HOUSE

A new policy has been instituted at Loew's Seventh Avenue Theater, beginning last Monday night. The house is now being operated upon a combination basis with legitimate offerings as the attractions. "Good-Night, Paul," is the first presentation at the theater, the play having come direct from the Hudson. This is the only popular-price combination house between the Standard at Broadway and Ninetieth Street and the Bronx Opera House. The Shuberts are supplying the bookings.

"THE BARTON MYSTERY"

The Shuberts will produce Walter Hackett's comedy-drama, "The Barton Mystery," at the Comedy Theater, Oct. 15. A. E. Anson will be featured in the play. The scenes are laid in London, and it was there that the drama was originally produced by H. B. Irving. As the season of the Washington Square Players at the Comedy begins on Oct. 29, it will be necessary to transfer "The Barton Mystery" to another theater on that date.

NEW PLAY FOR MANTELL

Robert Mantell is planning to appear in a new play next Spring. It will have its premiere in the Far West. The title has not yet been selected but the drama, the work of a Canadian playwright, deals with a phase of the war.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

TIME TO MEET NEW CONDITIONS

THE motion picture industry put up a stiff fight against heavy war taxation and it has been beaten. Producers must pay an assessment on film—negative and positive—managers of all places of amusement charging more than five cents must turn over a small percentage of their receipts to the Government.

* * * * *

Elsewhere in this issue there appear statements from a number of prominent producers, including makers of both program and open market pictures; also a spokesman for the exhibitors. The consensus of opinion is that the bill signed by President WILSON is in some respects injudicious and likely to defeat its own purpose, that of securing a large revenue. If manufacturers and exhibitors cannot conduct business profitably they will not conduct it at all and there will be nothing to tax.

But only the least optimistic of the picture men quoted by THE MIRROR anticipate such dire results. That profits will be cut is only natural and there is no disposition to dodge responsibility in a time of national need.

* * * * *

Should the law, in operation, prove too great a burden it no doubt will be altered to permit of the prosperity which the picture business must enjoy in order to carry out to the full the program prepared by the administration.

Only last week President WILSON granted an audience to a committee of motion picture men, at which time he gave emphatic expression of his faith in the screen as one of the greatest, if not the greatest, medium to be utilized in arousing the public to a sense of obligation and instructing it in the details of the work to be accomplished.

Whenever opportunity offered, the President has shown himself to be a warm friend of motion picture interests and heads of departments in Washington have reflected a similar spirit. There is, then, no suspicion of intentional discrimination in the drafting of the tax measure. Whatever mistakes have been made may be attributed to the difficulties encountered by Congressional committees in considering an involved business about which those on the outside have little exact knowledge.

* * * * *

The time for fighting legislation has passed. The time for taking a brace to meet new conditions is here. There is no disposition to legislate photoplay theaters out of business and there is every need for whole-hearted co-operation in furthering the propaganda of the administration and the country. The industry is big enough and strong enough and patriotic enough to pass safely through a period of adjustment.

MARKET FOR AMERICAN FILM BROADENING

FROM time to time English trade papers have resented reference to the fact that London has lost its importance as a film supply house for Europe. With pardonable regret they view the increasing importance of the American market, the heart of which is located within the neighborhood of Times Square.

It is only natural that the country which easily leads in the production of pictures should also contain the supply houses to which buyers of product for consumption in other parts of the world must come.

In last week's issue there appeared an interview with a buyer from Porto Rico, who referred to the larger opportunities awaiting American producers since the European output has been curtailed by the war. That some of our companies are already taking advantage of this opening is merely an example of prompt American enterprise.

South America and Porto Rico are well worth cultivating; then there is another field for photoplays broadening out with inviting possibilities for American distributors. It is Russia. With the supply from neighboring countries cut off, Russian exhibitors are hard put to find attractions for their houses, according to members of the committee which came to this country in the interests of the Russian Revolution pictures.

The committee is in the market for features, preferably of a highly dramatic quality, which may be shipped to Petrograd and reach there, via a circuitous route, in about two months. Even in Russia efforts are being made to "continue business as usual."

STOCK STILL IN FLOWER

A WRITER of a special article in a Sunday newspaper treating of the Theater Workshop in which stage aspirants are trained, states that one of the reasons for the Workshop is the passing of stock companies. This is not true. Stock companies have not passed, nor are they in a state of transition. Stock companies as they were known in England when celebrities were members have passed. But the stock companies of the time in which we are living are in flower, as weekly reports from MIRROR correspondents attest.

The WILKES Players in the States of Washington and Utah have been successes for several years and are now flourishing. In St. Joseph, Mo., where the legitimate has been and is now in a state of dubiety, a stock company which entered the field two years ago has renewed a lease of the principal playhouse which never paid when the house was occupied for the purposes for which it was erected. The BRANDEIS Players in Omaha are entering upon a second season of paying business. The BRANDEIS wins where the legitimate has failed.

Detroit is another field in which stock is leading. In Elmira, Rochester, Buffalo and Albany, N. Y., the line of amusement which has held is stock. There is always stock in San Francisco and Los Angeles. In the latter city several stock plays have been born and sent out. In St. Paul and Minneapolis, the twin cities of the Northwest, stock is in high favor and has been for several seasons. Stock stays and wins in Portland, Me., Portland, Ore., Lawrence and Lowell, Mass., and in Des Moines, Iowa. The best continuous business in Indianapolis was by the WALKER Players, an organization that has been called by other cities in the same territory, and is at this moment at the top in Chicago. The merit of this company is conceded by the critics of the towns and cities where it has played.

Coming nearer home, a stock company continues in business in the National Capital when other houses are closed. Two sterling stock companies are playing to capacity in Brooklyn, N. Y., in which city stock has always held its own. There has been a stock company in Union Hill, N. J., every season, and the same is true of Hoboken. A stock company is now playing in one of the best known theaters in Boston.

The company of Northampton, Mass., has taken the lead in stock since its establishment several seasons ago and is in the forefront of the Municipal theater movement. Its reputation for accomplishment and for enterprise is national. Not long ago when, through some sort of misunderstanding, there was an intimation that the Northampton organization might discontinue, the citizens of Northampton put the company on a sure foundation and there is a waiting list of talent for places in the company which is made up of well known players. The foregoing are a few of the instances which completely demolish the statement that "stock has passed."

THE MAKING OF ACTORS

THE Theater Workshop of New York is what the nomenclature indicates—a place where people who have decided to make acting a profession may receive the rudimentary instructions and, after a trial, will be a little more certain of obtaining a part than if he or she had not been trained. It is a school that teaches the art. It is similar to JACQUES COPEAU'S school in Paris—the plan of which COPEAU came to New York to teach histrionic aspirants. The New York school, however, was here when COPEAU first came across.

A school that teaches the art of acting is as essential in perfecting an aspirant for stage work as the university is essential to the success of a student in any of the branches of the university—no more, no less.

We are not advised as to the full scope of the Theater Workshop, but it should be on the same principle as the Military Academy at West Point or the Naval Academy at Annapolis. At both of the latter an appointee is not admitted unless he can pass examination. The Theater Workship should have, and perhaps it has, an instructor competent to tell after a fair trial whether the applicant has in him the elements of an actor. If he hasn't, the system of the Workshop will never make him an actor.

GRAND OPERA COMPANIES AID AMERICAN COMPOSERS

Both Metropolitan and Chicago Organizations Plan Productions by Native Writers—War Brings Long-Awaited Opportunity

The Metropolitan Opera Company evidently is not going to permit the Chicago Opera Association of which Cleofonte Campanini is the director, to have a monopoly in the presentation of American works in New York this season. The Metropolitan management has just accepted a short grand opera, entitled "The Legend," by Joseph Carl Breil, composer of the music for "The Climax," and will produce it some time before the holidays. Only four principals are in the cast of "The Legend."

It is reported that both the New York and Chicago organizations are giving more and more attention to the works of Americans. Owing to the war foreign composers who write music of grand opera character have not been able to devote themselves to their work with their customary enterprise, and as a result a long-awaited opportunity has been presented to Americans, which under normal conditions would not have been open.

During its season at the Lexington Avenue Opera House, the Chicago company will present two American operas, Henry Hadley's "Azora" and Arthur Nevin's "Daughter of the Forest." The casts will be composed wholly of American singers. Both operas will be produced under the direction of the composers, each of whom will conduct the first performance of his own work.

The opening night of Campanini's Chicago season here will be given to the presentation of Mascagni's "Isabeau," with Rosa Raisa in the title role, supported by M. Crimi and Caroline Lazzari, the new contralto, who is expected to prove a "find."

In connection with "Isabeau," it is interesting to recall that eight years ago George C. Tyler planned to produce the opera with Mascagni to conduct the work in person. Legal entanglements followed and the production was declared off. This year Mr. Campanini has succeeded in freeing the work of its legal phases and it will usher in his New York season.

KEITH HOUSE IN SHUBERT DEAL

CINCINNATI (*Special*).—That one of the Cincinnati properties involved in the recent sale of all the George B. Cox theatrical interests to the Shuberts was the United Theaters Company, which operates the Cincinnati B. F. Keith's theater, was revealed in the incorporation in New York City of the Shubert-Rhinock Company of New York. This company, according to Attorney Ben Heidingsbeld, of Cincinnati, one of the incorporators, is a holding corporation to operate properties trasferred by Mrs. Cox to the Shuberts and Joseph L. Rhinock. The United Theaters Company controls the Keith houses in Cincinnati, Indianapolis and Louisville.

"LOSING ELOISE" IN NOVEMBER

The Selwyns will present "Losing Eloise," a comedy by Fred Jackson, early in November, with Charles Cherry, Charles Harbury and Elsie Leslie in the cast.

BIG THEATER PLANNED FOR CAMP

CHILLICOTHE, O. (*Special*).—A large theater is planned at Camp Sherman in this city. Land is to be turned over by the War Department to the Recreation Department of the Red Cross for the purpose of erecting a building which will contain a theater seating not less than 5,000.

SHUBERTS GET CHICAGO HOUSE

The Shuberts have assumed the management of the Studebaker Theater in Chicago, and following a complete renovation will make it the Chicago home of their musical productions. The Shuberts already control the Garrick and the Princess in Chicago.

GILLETTE AT THE PLYMOUTH

The new Plymouth Theater in West Forty-fifth Street was opened Wednesday night, Oct. 10, by Arthur Hopkins, the lessee, with William Gillette in "A Successful Calamity" as the attraction. After a limited engagement Mr. Gillette will begin a tour of the principal cities.

White, N. Y.

SINGING OF MAN'S MISFORTUNE
Arthur Burckley, Viola Cain, Wilda Bennett and Carl Gantvoort Form a Spirited Quartette in "The Riviera Girl"

PERSONAL TAX HITS MANY

Klaw and Erlanger Amusement Company Heads List—Other Producers Assessed

Many of Broadway's leading theatrical and motion picture firms are to be found on the list of those persons and corporations, tentatively assessed for a personal tax next year. The Klaw and Erlanger Amusement Company heads the theatrical corporations with an assessment of $20,000.

Selwyn and Company and the George M. Cohan Film Company next appear with a tentative assessment of $10,000 each. These two corporations are followed by the Metropolitan Opera Company and the George M. Cohan Theatrical Company, with assessments of $5,000, the Cohan and Harris Theatre Corporation at $2,000, and Hurtig and Seamon and Wagenhals and Kemper Company $1,000 and $1,500 respectively.

Heading the producers is to be found George Broadhurst with a personal tax assessment estimated at $50,000. Hiram Abrams is assessed on a similar amount. Irving Berlin, J. Stuart Blackton and Henry W. Savage are each assessed at $25,000.

Amelia Bingham, the actress, and Charles B. Dillingham, the producer, the list shows have each been assessed at $20,000 for 1918. William A. Brady appears with a $15,000 assessment after his name. In the $10,000 column are to be found David Belasco, Arthur Hammerstein, George H. Nicolai, Joseph Hurtig, Samuel Hurtig, Gus Edwards, Samuel H. Harris, E. F. Albee and Saul Abraham.

Theda Bara, who was tentatively assessed for $20,000 on the 1917 roll, and swore off all but $5,400, appears on the 1918 list for $5,400. Frederick Niblo, the actor, has been placed on next year's list with a tentative assessment of $5,600, while John Barrymore will have to pay taxes on an assessment of $2,500.

WANTS BOOKS INSPECTED

Misappropriation of the funds of the White Rats actors' union to the extent of $200,000 has been charged by Harry De Veaux, a former member and at present head of the Actors' International Union, is an affidavit filed in the Supreme Court. Goldie Pemberton, now a member of the White Rats, and De Veaux asked for an inspection of the books of the union, and a referee was appointed for that purpose.

De Veaux alleged that Harry Mountford, secretary and treasurer of the White Rats, had admitted in Baltimore in November, 1916, that the $200,000 misappropriation existed. He said that Samuel Gompers of the American Federation of Labor had appointed a committee to investigate and regulate the union's affairs. Various charges of indiscreet management at the time of the White Rats' strike last year and in connection with the proposed White Rats' clubhouse were made.

PHILHARMONIC IN 76TH YEAR

The Philharmonic Society of New York will shortly begin the seventy-sixth season of its uninterrupted activities in the field of orchestral symphonic music. Josef Stransky will enter upon his seventh year of service as conductor of the orchestra. His programme arrangements for the season offer a number of novelties by foreign and American composers. They include a Beethoven-Brahms cycle of three concerts which will be part of the regular Thursday, Friday and Sunday subscription series.

For its winter season the Philharmonic's programme will be on a more extensive scale than at any time in the history of the organization. Nearly forty cities will be visited.

White, N. Y.

THE LEADER OF THE BROOD
Edith Taliaferro Lends Charm and Beauty to the Principal Role in "Mother Carey's Chickens"

SPANISH OPERA COMING

"Quinito" to Open Engagement at Park Theater Oct. 29

HAVANA, CUBA, Oct. 7.—(*Special*).—"Quinito," Valverde's new Spanish-American operetta, "The Land of Joy," was produced for the first time on any stage in the National Theater here last night with a company of Spanish singers and dancers and American musical comedy players, including Nanette Flack, George Lydecker, Irving Brooks, Ruth Boyd Ober and a group of American chorus girls from New York. It is to be played here three weeks before being taken to New York.

The book is the work of E. Velasco and J. Elizonda, and the American version and lyrics are by Miss Ruth Boyd Ober. The musical setting is by Valverde, who is called the Spanish waltz king. Real dances of Spain and real music of the Spanish provinces will be introduced to American theatergoers. The two acts are divided into twelve scenes. The company will be taken intact to New York and will open at the Park Theater Oct. 29.

TO PERFORM AT PLATTSBURG

Raymond Hitchcock and his company will give a complete performance of "Hitchy-Koo" at Plattsburg Sunday night, Oct. 14. Irene Bordoni will sing George M. Cohan's new war song, "Over There," as a special feature. Special trains will carry the company to and from the camp.

Arthur Hopkins' company, playing "Good Gracious Annabelle" at Teller's Shubert Theater, Brooklyn, last week, went by special train to Plattsburg last Sunday to give a performance of Clare Kummer's comedy before the student officers that night.

FRANZ SCHUBERT IN PLAY

A play with music by Franz Schubert, entitled "The House of the Three Little Maids," is being produced by the German players at the Irving Place Theater this week. The piece deals with the life of Schubert, and the music has been arranged from the composer's works by Heinrich Berte. The prima donna is Viola Graham, an American singer.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"Saturday to Monday" Shows Subjugation of a Suffragist; Magnetic Performance of Vera Gordon Features "The Land of the Free"; "Tiger Rose," Gripping Melodrama

"SATURDAY TO MONDAY"

Comedy in Four Acts, by William Hurlbut. Based Upon a Story by Jessie Leach Rector. Produced by Winthrop Ames, at the Bijou Theater, Oct 1.

Mrs. Ercoll.....Teresa Maxwell-Conover
Mrs. McVey.....Eleanor Hutchison
Lucy Delaney.....Constance Binney
Arthur Barnard.....Cecil Yapp
Foxcroft Grey.....Norman Trevor
Susanna.....Ruth Maycliffe
McCauley.....Charles F. McCarthy
Charles Hamilton.....Saxon Kling
Dot Carrington.....Eva La Gallienne
Mrs. Entwistle.....Marie Haynes
Mary.....Elizabeth Brown

"Saturday to Monday," which marks Winthrop Ames's first production of the new season, has every promise in its first act of a sparkling satiric comedy directed at the feminist movement. There is an idea present that would seem to rival in richness and humor any that has found its way into the American theatrical sun in the last half-dozen years. The strain, however, of keeping pace with Fulda, Mitchell, and even the Buchanan of "A Woman's Way," is obviously too severe, for Mr. Hurlbut fails to fulfill his early promise. After the first act there is a degeneration of the comedy into a labored and familiar type of trivial farce which is faintly redeemed at the end by a glow of sentiment not entirely foreign to human nature.

In its entirety the play is mildly amusing. The scenes, while of the thinest texture, have been written, in the main, with a facility in dialogue and a mechanical effectiveness in situation, and the acting is of the high order that is always identified with Mr. Ames's productions.

The play revolves about a marital "experiment" of Susanne, a particularly advanced young woman who has brought sartorial glory and a certain youthful irresponsibility to the aid of woman suffrage. Her prestige, wide in the outside world, is not without a certain substantiality in her own home, thanks to a mother who appreciates her in terms of epigrams. It is little wonder, then, that she is loved by the urbane and masterful Foxcroft Grey. But when Grey indicates that his interest in her can be permanently abandoned should she persist in her casual attitude, she vows a secret and long-felt affection.

Susanne, however, must have her cake, and eat it, too. Therefore, she proposes that they be married and belong to each other each week only from Saturday to Monday, but in the intervening time they are to live their own lives in their own, undisturbed way. The scheme does not proceed further than the first week-end, for Susanne's jealousy has been aroused. And when she strives to even up matters, her position is made ridiculous through her unfamiliarity with elemental psychology. In the end she decides to abandon her project of splendid isolation and liberty in favor of the old-fashioned marriage, with its comfortable hearth and its more than comfortable slippers.

Ruth Maycliffe brought the right blend of irresponsibility and sentiment to the part of Susanne, while Norman Trevor was an ingratiating and humorous husband. Cecil Yapp made a distinctive characterization of a bashful playwright who could not successfully live his own plays. Teresa Maxwell-Conover was the brilliant mother.

"THE LAND OF THE FREE"

Play in Three Acts by Fannie Hurst and Harriet Ford. Produced by William A. Brady, at the Forty-eighth Street Theater, Oct. 2.

Sonya Marinoff.....Florence Nash
Riva.....Alice Lindahl
Olga.....Dora Kashinsky
Rosochka.....Nadya Gordon
Rachel.....Vera Gordon
Walter Lazar.....Leslie Austin
Mrs. David Lazar.....Ida Darling
Gertrude.....Edith Campbell Walker
Carlo Barnesceni.....Giorgio Majeroni
Max Einhorn (Little Moxie)..Richard Tabor
Henry Huddler.....Frank Hatch
Anton Borkin.....Semion Kovzeloff
Miss Hartman.....Keith Wakeman
Rabbi Isaiah.....Louis Weissberg
Regina Christiana Begriffenfeldt,
Kathleen Barry
Angelica Spordoni.....Gladys Webster
Speed Annie.....Marion Stephenson

The best moments in "The Land of the Free" from an artistic standpoint come in the first scene of the play. At a little town near Odessa a young Russian Jewess is taking leave of her family before sailing for America. Innumerable relatives and friends are present and a rabbi comes to bestow his blessing. The old mother cannot restrain her grief over the departure which she believes is permanent and futilely attempts to hold her daughter. It is a vivid and poignant scene, convincing by its naturalness and made memorable by the remarkably sympathetic and sincere performance of Vera Gordon in the part of the mother. Miss Gordon, gifted with a low, rich voice, brings an eloquent pathos and sentiment and maternal humanness to the role and it stood out as the one magneitc character of the play.

But while Miss Gordon has been brought within the critical gaze of Broadway, Florence Nash has also been provided with her best opportunity since 'Within the Law," and Miss Nash, by her fine enthusiasm and variety of mood, makes this conventional play of an immigrant's struggle in America a far worthier entertainment than most plays which are bidding for patronage at present.

The vitality and sense of humor of the little Jewess make interesting and plausible all the scenes in which she figures, even though some of the sex scenes are filled with violent contrasts of characterization. Sonya, in the figure of Miss Nash, brings vividly to the audience the struggle in getting entry into the country, and her sense of racial pride is suggested with a winsomely youthful pathos when she learns that her sister to whose lodgings she has gone has become a slavish victim of her employer's passions.

The influence of her home in Russia and the remembrance of her father, a prisoner in Siberia, inspire her to maintain her pluck and self-confidence, and she proceeds to pay off her indebtedness to her employment agent and take her sister out of her evil environment as early as possible. The second act, laid in a sweat-shop on the East Side, shows Sonya a slangy and resourceful leader among the workers while laying plans for a more wholesome and lucrative employment. She obtains it in the familiar figure of the superheroic Socialist writer who, upon marrying her, finds her a capable assistant in his literary efforts. There is also the tried-and-true expedient of a mechanical invention in which Sonya has faith and which turns out profitably for all interested.

The end of the play is concerned with a reconciliation of the writer's family with Sonya—a reconciliation aided largely by the old mother who has followed her children to America and whose greater knowledge of life in its essential phases is set off successfully against the supercilious refinement of the New York bred woman.

Alice Lindahl gave a creditable performance of the older sister. Giorgio Majeroni was sufficiently sinister as her master. Leslie Austin was acceptable in the fairy-tale part of the writer, though he might have taken the tortoise-shell glasses off his forehead in the last act. Frank Hatch was conspicuously successful in the part of a derelict mechanic.

"TIGER ROSE"

Melodrama in Three Acts, by Willard Mack. Produced by David Belasco, at the Lyceum Theater, Oct. 3.

Hector MacCollins.....Thomas Findlay
Dan Cusick, M.D.....William Courtleigh
Constable Michael Devlin.....Willard Mack
Bruce Norton.....Calvin Thomas
Father Thibault.....Fuller Mellish
Pierre La Bey.....Pedro De Cordoba
George Lantry.....Edwin Holt
Old Tom.....Edward Mack
Constable Haney.....Arthur J. Wood
Mak-a-Low.....Chief Whitehawk
Wa-Wa.....Jean Ferrell
Rose Bocion.....Lenore Ulrich

"Let us banish from our next production the effete East with its smart Long Island society and its fashionable doctors' offices in New York," David Belasco might have been heard declaring to his Ludendorfs of the studio and the carpentry shop—those reticent and secretive men who aid so largely in his successful theatrical campaigns. "Let us take a red-blooded play by that author of 'Kick In'—a play dealing with primitive Western life in a realistic way and give it an atmosphere which will restore us to our former position of supreme illusionists."

And so saying he set to work, with the result that in "Tiger Rose" he has given New York as excellent and gripping entertainment as has been seen in these many "Boomerang" years. Mr. Mack, an adept hand at melodrama, has furnished a romantic tale that is plausible in character and situation, that is pointed in phrase and reasonable in philosophy, and Mr. Belasco has placed it in settings which are superlatively realistic in illusion, and cast it with players who fit their types as splendidly as they act them. Indeed, "Tiger Rose" is one of the best things of its kind we have ever beheld and emphasizes that good red meat from the Mack shop is found more satisfying, if it is properly served, than all the pastry dished up by the Boltons and Middletons and Mapeses.

The three acts of "Tiger Rose" are laid in that picturesque world of the hunter and trapper and mounted policeman as it exists in the Canadian Northwest. The heroine is an orphaned French-Canadian girl, wild, profane and sinuous, and with an inherited contempt for clergymen. She has been adopted by a whole-souled factor of the Hudson Bay trading post, and it is in his home that she is wooed by various types of men—by wistful, volin-playing Pierre La Bey, by Michael Devlin, a boastful but likeable member of the Mounted Police.

But her heart is for another—a young engineer whom she has secretly met at the "construction camp over the ridge," and when the report reaches the factor's home that he has shot and killed a man, her love is aroused to its deepest. She will, with the aid of her Indian friends and a sympathetic doctor, make his escape possible from the red-coated pursuers.

The night has come on and with it a violent rainstorm. Terrific thunder peals and a forty-mile gale bring a sense of acute danger, and under cover of the storm the fugitive has made his way into the cellar of the house. The keen and suspicious Devlin has paused a moment in his watchfulness, and the engineer comes up through the trap door to breathe sweet words to his beloved. The tenseness of the scene brings one to the edge of the seat, and in the darkness of the stage the lover is discerned seeking a hiding place in the grandfather's clock while the alert policeman searches the home to allay his well-founded suspicions.

An escape is made to a deserted cabin in the woods, and it is in this scene that Belasco has quite outdone himself. Primitiveness and natural beauty are vividly suggested. A morning sun begins to creep through the logs and windows of the cabin blending with the oaken tones and the fresh greenness of the lofty trees outside. Here the policeman, still piqued by his failure to win the girl or catch her law-breaking lover, secretes himself, and when the most appropriate moment arrives arrests the man, following, of course, a battle of wits with the tigerish Rose. The end is neither stilted nor maudlin and the curtain falls with the engineer a prisoner of the Crown on his way to trial in Edmonton, though there is every assurance that the unwritten law will be successfully appealed to and that young love will be triumphant.

The acting was of a high order. Lenore Ulrich brought allurement as well as ungovernable impulses to the part of the French-Canadian girl. Thomas Findlay was a manly and vigorous Scotchman, the factor of the post. William Courtleigh added mystery and a certain nobility to the part of the doctor. Willard Mack made a vital characterization of Devlin, whose sense of duty was stronger than his sense of honor. Pedro De Cordoba made the part of Pierre appealing, and Fuller Mellish was an interesting priest.

WASH. SQ. PLAYERS TO OPEN

The Washington Square Players will open their season at the Comedy Theater, Oct. 29. For their first bill they will adhere to their policy of presenting four one-act plays, although their prospectus announces that during the year they will also give longer plays. There will be three American plays and one foreign piece, adapted from the Spanish, on the opening bill. They are "In the Zone," a play of sea life by Eugene O'Neill; "The Avenue," a comedy of New York, by Fenimore Merrill; "Blind Alleys," by Grace Latimer Wright, and "His Widow's Husband," a comedy by Jacinto Benavente, translated from the Spanish by John G. Underhill.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Motion Picture Advertisers a Live Organization That Does Not Advertise Itself—The Case of an Able Director Deprived of an Opportunity to Produce Big Pictures

THE two theaters on Fourteenth Street, just west of Broadway, New York city, are in for a new trade paper lambasting, I see. Well, maybe there *is* "frightfulness" in those posters! Or lots of red ink, if you don't want to be sensational about it. At any rate, I wonder if the editor knows exactly how many *men that came to count* went forth from these homes of "frightfulness"?

We aren't criticized, but the chap who made the kick about motion picture branches of certain organizations is. You will remember he stated the curious fact that these organizations put at the head of these branches men who were total strangers to the fields where they were to work. The critic writes: "Acquaintance with the motion picture field would be a good thing for the appointees, but isn't a knowledge of promotion and organization what is really desired?" Well, maybe. There's a club known as the Motion Picture Advertisers whose members are experts at organization and promotion. This no one will deny. Also, from their very title, it is apparent that they know just a little about motion picture things. It is understandable that the identical sort of talent desired could be found in this body. It is not understandable—knowing the personnel of this body—that there are members who *wouldn't* answer such a call. So we think the critic's point simply confounds the critic. As we recall, we merely printed a query on this matter last week, without any comment of our own. If the issue is—as per the "hint" of our questioner of last week—whether the great national organizations or government bureaus engaging in motion picture work should put their own pet in charge, or *properly qualified film men*, our answer is—well, what could our answer be?

Speaking of the Motion Picture Advertisers, it seems to be a real live wire. It is moving as fast, or faster, than the National Association itself, only its activity isn't known to the outside world, for being publicity men the crowd won't publicize themselves. It seems a pity that the movement didn't get under way long ago. I remember that a chap used to hang around my theater six years ago who worked in the advertising department of one of the film manufacturers, and that he said that Shulberg, Brandt, et al., were contemplating an Advertising Men's Association. I am sure that these two names were mentioned and I really can't recall any others, but the thing is that nothing *happened* until James, Parsons, et al., got on the job. So far the childish jealousies that nearly disrupted the Screen Club have been allowed no place in the Motion Picture Advertisers. In the first place, there is no "ruling hierarchy," despite what a few enemies say. In the last place, there are no egotistical actors—the publicity crowd puts *that stuff* in their "copy"! The result is that everybody is as happy as Paul Gulick's smile. It would be a great thing for the coast if the idea reached out there—especially to the office of the advertising man who ran an employment bureau on the side.

We saw "Les Miserables" quite by accident the other night—ran into it in a neighborhood where we never expected to be—and it suggested two queries to us: Why was it kept off the market by Pathe so long and why isn't its producer doing other big films? It is not a "Birth of a Nation," because the Hugo story isn't a "Birth of a Nation" story, but it is just as perfect in its way. With William Moore Patch's complaint about the dearth of big features, it is inconceivable that Pathe, or whoever is responsible, would keep a film like this off the market for the period we understand this has been "shelved." I wonder what the story back of the "shelving" is? If I had it I would have a real item for once. The picture was made in 1914, we believe. Griffith followed up the "Nation" with "Intolerance" and Ince is supposed to be right now planning his successor to "Civilization." But Cappelani, who made "Les Miserables," never followed up this triumph, for we hardly think "The Common Law" a masterpiece, although a good vehicle for a certain female star. Was the fault Cappelani's, or is it that our film heads are to blame, because there is no adequate follow-up system whereby they know what a man can do, so that when big films are needed they can tell where to turn for their making? With the big films as scarce as they seem to be at present, it is a reflection on the methods of our "higher ups" that a producer of a "Les Miserables" should be given no other equally — or more — impressive story to produce for as long a period as three years

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I am sure that film stars generally won't enthuse over that section of Petrova's contract with her business associates I've just heard about. It is the unapproached limit in square dealing. I cannot quote the wording verbatim, but it's to the point that if it is decided that a Petrova picture is not up to the standard madame will do a new picture *minus salary*. Gray matter and square dealing go hand in hand and this *proves* what has been so often claimed, that madame is the brainiest woman in the studios today. If her own company puts her out in stories that are the very reverse of the slush she has (evidently through contract pressure) appeared in for too long, the First National Exhibitors will have made the "buy" of their lives.

My idea of publicity that *isn't* is Triangle's. One week it's a star's inane comments on the futility of changing jobs, which could never, never be inspired by any actress; the next week, how a star almost becomes "a journalist"; the next, how a star is halted for speeding but not taken to court because she was wearing so little at the time; and so on. Not that Triangle has a poor publicity department; they must have a *splendid* one—to get such truck into print.

My campaign against "agents" must be telling, for I see someone advertises for stars to represent this way: "Established personal business manager—*not an agent.*" Yes, that's it, verbatim. Also, "He can keep you before executives, directors *and press.*" Rather taking our tip, eh, what?

There are other things in life besides money, and one of them is the knowledge that you have done your work as well as it could be done. Sometimes you can do your best work for others, other times you can do it best for yourself. There always comes a time in a good director's life when he feels the limits of the other fellow's studio and system. Griffith got to that point; so did Ince; also Brenon. So they crossed the Rubicon. If you think it's as easy as it reads—the decision—put yourself in the director's place. In Christy Cabanne's place. A concern of your own is always a gamble. Your employers know the game, their money is "sure"—say a thousand a week. *A thousand dollars salary every week*—comprehend! But you have come to feel the "limitations." If you are red-blooded you will do—what Cabanne has done!

"There's a new era in the advertising end of the business," said the publicity man. "I was asked by Weeks, of the Superb, to write some as copy for their new comedy release. 'But so there are no misunderstandings,' said Weeks, 'tell me first how much you're going to charge.' 'Oh, I'll do it on the side,' says I—'how about fifty dollars?'

"And what do you think he said. He answered: 'Side or no side—fifty nuthin'! The job's worth a hundred. You shall have a hundred. We don't cheat up here!"

What's happened to Doc Ed Shallenberger? A few months ago he was "presenting" Hall Caine's "Deemster" with a great flourish, and "announcing" the same author's "Woman Thou Gavest Me" as his "next big production." Now Brenon comes forth as owner of the film rights of this, and as for Doc, they say his activities have become limited to pushing state rights on various feature productions and he's quite "through" as a producer himself.

Our points on the ill effects (sometimes) of publicity, appear to have met with favor. Why should the actor be "picked on" just because he enjoys fame? Charles Chaplin is another case in point. Chaplin has made a dandy comedian but may make an indifferent soldier. His presence in a trench would never benefit his country as does his screen sunshine. Optimism helps a nation win a war, no less than food and bullets. Chaplin's screenshine is making the English civilian forget the discomforts at home and causing the Tommy to forget his "trench blues." The amount of movie-earned gold the comedian is said to have put into British war bonds is no tremendous exemption point. But all these things so far outweigh the Tommy-value of Chaplin that the ravings of a section of the British press make us wonder if the writers are sane. Charley, however, is unduly famous—and there you are.

We are glad to know that the International Film is in for a rejuvenation and that "Zit" has been appointed to take charge. "Zit" won his success through sheer hustle: it is only a few years since his vaudeville department made its first appearance in the New York *Evening Mail*. He has made a small fortune for Mr. Hearst since then and an ample one for himself. He can repeat for Mr. Hearst with the International Film if he is "left alone." Certainly the issuance of films is a publishing business, after all, and that such mighty publishing interests as Mr. Hearst's can fail finally in such a field is not conceivable. Fail *finally*, we say. The weakness of the International Film to date has been one of "too many hands in the pie," of favoritism, of

(*Continued on page* 13)

THREE OF THE STARS TO APPEAR IN NEW PATHE PLAYS

Copyright Evans Studios
FANNIE WARD

Campbell Studios
IRENE CASTLE

White, N. Y.
FRANK KEENAN

PRODUCING UNITS BEHIND PARAMOUNT-ARTCRAFT FILMS

Individual Genius of Griffith, Ince, De Mille, Blackton, Sennett and Hugh Ford Reflected in Photoplays—Zukor and Lasky Active in Supervision of Productions

[With the centralization of photoplay distribution under a few heads, there has come a merging of producing forces. But individuality is not lost, though the names of individuals are made secondary to those of the organizations to which they contribute. This is the first of a series of articles concerning the producing units whose photoplays are handled by our great motion picture corporations.—EDITOR.]

IF the question, "Why do Paramount and Artcraft motion pictures represent a high standard of excellence?" were asked casually, it is quite probable that the equally casual answer would be, "Because they are produced by experts, written by the foremost authors, dramatists and scenarioists, and feature stars of the first magnitude in each production." All of which would be perfectly true, but not the entire truth. That is to say, that while these are the contributing causes to the quality of the photoplays, back of the machine which produces these pictures there is the great motivating force, the "brains," so to speak, the individual knowledge and experience welded into one force, which makes for excellence in the completed product.

Several things enter into the calculations of the Famous Players-Lasky Corporation—which owns and controls the distributing organizations, and which has at its head Adolph Zukor, president, and Jesse L. Lasky, vice-president—in the administration of those departments which are directly concerned with the production end of the enterprise. For example, it is insisted that, while all are working to one end—i.e., the production of the best in motion pictures—and while the *esprit de corps* is considered essential to success in this direction, every one concerned being at all times willing to give or receive suggestions or advice—the individuality of those who devote their efforts to making motion pictures shall be maintained and exercised to the largest possible degree.

Individual Skill and Experience

This rule—as it may correctly be termed—has developed the unit or "confidence system," so-called, in producing. In other words, when once the production of a given subject has been determined upon, it means that the heads of each department concerned in its production shall have approved it; that confidence in its availability and probable popularity shall have been established in their minds. It is then turned over to whatever director and unit of production has been chosen, and that unit becomes automatically responsible for the result. This means that individual skill, art and experience will be brought into play. It is literally "up to" the unit to make a picture that will be a success, that will please the public, that will "sell," taking into consideration, of course, that indefinable quality present in every human effort of an artistic nature and which may influence the public success of an undertaking either favorably or unfavorably.

Many persons are familiar with the general routine of a motion picture producing company, but few realize the many ramifications involved in the progress of a written story or scenario to the screen.

In the development of the organization for production of Paramount and Artcraft pictures, in all deliberations which must naturally precede any change of policy, a predominant part is taken by Adolph Zukor and by Jesse L. Lasky. The two distributing units are headed by Hiram Abrams, president of Paramount, and Walter E. Green, president of Artcraft, both of whom are also consulted in choice of stars and certain important scenarios, in order to be sure that the productions will meet public taste as demonstrated through the experiences of the exchanges.

The shaping of policies and the adjudication of matters of first importance in production represents, needless to say, the sphere of action from which the entire organization takes its impetus, and the essential to success in this direction is the possession of the experience that comes only from long association with the motion picture industry. It is hardly necessary to state that Messrs. Zukor and Lasky, from their long and intimate association with the business of making motion pictures, have that essential experience and knowledge.

Units of Production

There are several units of production whose output flows to the exhibitor and thence to the public through the channels of Paramount and Artcraft. The Famous Players-Lasky studios represent one of these units. There are, besides, a number of others, as follows:

David Wark Griffith, who will produce for Artcraft, and whose latest work will probably reach the screen public during the coming year.

Thomas H. Ince, whose Western studio is making pictures for both Paramount and Artcraft.

J. Stuart Blackton, now engaged in filming Sir Gilbert Parker's novels for Paramount, with studios in Brooklyn, N. Y.

Mack Sennett, who is producing Paramount-Mack Sennett comedies in the West.

Each of these producers maintains a staff and companies under his own supervision, and is responsible for the ultimate result of his activities.

The Famous Players-Lasky scenario department is in charge of Robert E. MacAlarney, former managing editor of the New York *Tribune* and a professor of journalism at Columbia. Mr. MacAlarney, with a staff of readers, selects from the vast mass of material that which he believes will artistically supply the requirements of the various stars.

Jesse L. Lasky, as already stated, supervises productions. Cecil B. De Mille acts in the capacity of director-general, with Hugh Ford in charge of Eastern productions. Albert Kaufman is general manager of the Famous Players-Lasky Eastern studios. Milton E. Hoffman is Western studio manager. Frank E. ("Spec") Woods, formerly motion picture editor of THE MIRROR, is on the staff of the Lasky studios in California in a technical capacity.

Under direct supervision of the studio heads are corps of efficient directors, and to each of these, as before explained, is delegated the responsibility for production of a given subject.

Studios East and West

The studios are situated East and West. In New York is the Famous Players studio; in Fort Lee, N. J., the Famous Players-Lasky studios; in the West, the Lasky studio at Hollywood, and the Morosco-Pallas in Los Angeles. This, as already indicated, does not include the studios of independent producers who are making pictures for Paramount and Artcraft.

By reason of the adoption of the new Star Series Selective Booking plan of distribution, the star is placed upon his or her "own feet," as it were, which is an added incentive to the exercise of individuality. The exercise of this function is encouraged, developed, propagated all along the line from the beginning to the end of production. But there is also thorough co-operation, and behind the entire enterprise, like a bulwark, the force of minds trained to the work of making motion pictures that conform to a high standard.

MEN WHO MAKE PARAMOUNT-ARTCRAFT PICTURES

CECIL B. DEMILLE

Copyright Hartsook.
MACK SENNETT

Apeda, N. Y.
THOMAS H. INCE

Apeda, N. Y.
HUGH FORD

J. STUART BLACKTON

One of the most important recent announcements in connection with production plans was that Mr. Griffith, acknowledged master of super-pictures, would produce six pictures for release by Artcraft in the near future.

Cecil B. De Mille, whose record for highly skilled and artistically perfect motion picture work is too well known to need recapitulation here, will shortly begin the production of a series of non-star pictures.

Thomas H. Ince holds an enviable position in the ranks of masters of picture production. He is a genius whose individuality is expressed in everything he does. It is of him that Dramatic Editor Arthur S. Winton of the Salt Lake *Herald-Republican* recently said: "The Ince stamp of approval to anything in pictures is as good as 'sterling' on a piece of fine silver."

Commodore J. Stuart Blackton has a long record of successful artistic achievement, and in his forthcoming productions of Sir Gilbert Parker's works for Paramount will give expression to his individuality in a manner that will speak for itself. Sir Gilbert Parker, before sailing for England recently, declared himself entirely satisfied to leave his works in Commodore Blackton's hands for translation to the screen.

Hugh Ford Is Important Factor

Hugh Ford is another name to conjure with in film circles, and behind the many splendid pictures emanating from the Famous Players Eastern studios, the force of his personality, his artistic touch, can be readily discerned.

Mack Sennett stands as the king of fun-film producers. He is his own severest critic, and insists upon the best, and only the best.

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

Many Compositions Hold Possibilities for Widely Varied Interpretation—Taste Can Be Employed in Closing Pictures—Appropriate Lyrical Themes—New Programs Suggested

BY MONTIVILLE MORRIS HANSFORD

A THEATER organ manufacturer told me last week that he made a bet with a house manager that a film could be played by one of his mechanical players from *one roll*. At first this seems a large order to fill, yet it is quite possible to do it if the different movements are properly camouflaged as they are brought to bear upon the mood at hand. This, of course, would scarcely be called legitimate playing; it would smack decidedly of the "stunt" performance. However, there is good food for reflection in the statement, for it shows the possibilities of a composition. I have mentioned before that many selections contain movements of widely differing character; in fact, quite a moving picture of sound in themselves. This is particularly true of the sonata type. It is quite true, also, that most listeners are slaves to the tempo and pitch of piano compositions; so much so, that we recall how the church organist played *Little Annie Rooney* as a voluntary and got away with it. I cite this to show that the man who made the bet had some reason on his side. But, just the same, music so used ceases to fill its proper appointment, and if we made use of such performances, logical composing might suffer.

Taste in Closing Pictures

A great deal of taste can be used in closing pictures. Closings are primarily of two kinds, the close up effect and the long distance departure for the happy hunting grounds of matrimony; these being sometimes divided into the joyful and the sorrowful, according to the moral. The joyous ending, close up or far off, should be helped along by a spreading out of tone from the player, and likewise the dimming ride into the sunset should be faded away musically, as it is visibly to the viewers. Also in the playing of scenes of confusion and riot, good effects are had by letting the set piece go for the moment and crashing out heavy chords, more or less connected, as the scene requires. Great taste can be shown in the methods used in such situations.

Suitable Lyrical Themes

Among lyrical themes, I may mention a very beautiful one by Grunfeld, called *Romance*. This was originally written in F-sharp, but the American editor has reduced these five sharps to one flat, which makes it easier. The Dvorak waltz in A, opus 54, No. 1, is a fine little composition for general use. The Grieg *Erotikon*, opus 43, No. 5, *Crescendo*, Lasson, *Song without words*, Saint Saens, a small *Barcarolle* by Scharwenka in E minor, and the well-known Wagner *Album Leaf* are all good lyrical themes.

Two Suites may be listed. One of these is *Dream Pictures* by Lamont, published by Ditson, containing nine pieces, such as *Lotus Bloom*, *The Dancers*, *Nautch Girl*, etc. And there is Friml's *California Suite* of six pieces, published by Schmidt, and containing poetical titles like *The Old Monastery*, *Orange Blossoms*, *From Spanish Days*, etc.

"The Man from Painted Post" (Artcraft)

The player of this picture ought to be provided with a book of good melodramatic music. I have selected some numbers from the Album by Breil (Chappell) which are excellent. Such movements are indispensible for playing films that introduce bucking broncos, a crate of shooting irons, fighting and chasing much flying humanity. To keep up with such screen action one must move rather lively on the piano.

Open with a composition by Adam Geibel, *Danse des Petit Fees*. Don't mind the name. Play until title "Between the Big and Little Laramie" and then change to *In the Mill*, Gillet, or *Pizzicato Polka*, Strauss. At title "The Triple O Ranch" use the first part of No. 3 from the Breil book. In playing these numbers indicating danger, plots, etc., use very little tone, for they are much more effective when so played. At title "Meanwhile Fancy Jim Sherwood" go back to the *Danse* and play it softly. For variety at title "And so

DOUGLAS FAIRBANKS MAKING A RECORD MOUNT
This Feat Is Accomplished in "The Man from Painted Post"—Artcraft

when the new owner of the V bar ranch" go into the *Intermezzo* from Naila, Delibes, until cue "If you send that note, you'd better learn to shoot," then play *Succès Polka*, Ketterer.

At title "District School No. 29" play *Pizzicato Polka* until the cue "Maryland." At this introduce a love theme—*At Twilight*, Friml—although the orchestration for this picture has made use of the song, *Maryland, My Maryland* with very good effect. This can be used, if desired. At title "The abandoned cabin had excited Jim's curiosity" go into the Breil No. 3 again, playing with the action. For variety use the No. 4, first page, of Breil at title "The abandoned cabin had strange tenants that night," following action as before. At title "Rustlers are not the only thing" go into love theme. At title "Pals" play the *Pizzicato Polka* until title "Fancy Jim brushes up on geography," then the love theme again. At cue "Thought you might like to know Madden's back" agitato with action until cue "You needn't be afraid Madden will bother you again," then the love theme, *At Twilight*. When Madden is shown at the table, begin the No. 5 from Breil book very softly, working up and following action closely, until Jim and Miss Forbes are alone, then play few measures of *At Twilight*, and as Jim goes out at once into the No. 5 again, as before. At cue "I'm dead stuck on your kid," play *At Twilight* to end.

"Fighting Odds" (Goldwyn)

Les Myrtes, Wachs, will be a good opening selection for this film. Play it quietly and happily until the title "In a mammoth city of the East," then play a sombre theme. *Legend*, Olsen, is splendid. It can be had separately, or in the second Scandinavian Album, published by Schirmer. I call special attention to this little composition as being extremely useful for a sombre situation. At the title "Meanwhile the Copleys," go back to *Les Myrtes*, softly with action. As Copley reads the telegram, strike into the *Legend* again. The mood here will be rather long, and for variety play the second part of a *Novellette* by Winge.

As Mrs. Copley enters room, play the love theme, *Album Leaf*, Aulin, also found in the Scandinavian Album. This is another beautiful theme not generally known. At title "On the New York curb," use the *Legend* again, and at cue "It's a tougher fight than I expected, Kate" change to *Album Leaf*. As the Director's room is shown, go into the *Legend* or agitato with action until cue "Strange we always find you innocent," then the second part of the *Novellette*. At cue "I won't let you go, Jim," use the first part of Breil No. 4, and at title "Again blind Justice," play the second part. At cue "Keep in touch with her," play the *Album Leaf* until title "The Aftermath," then the second part of Breil No. 2, working up with action. At cue "Please listen, I am bringing a message," a good effect will be obtained by playing a few big chords, rather sombre, then a few moments later the love theme somewhat loud, or if desired, Friml's *Twilight* can be used until title "All else failing, Mrs. Copley tries the old, old way," then play the first part of the *Novellette*, Winge, mentioned above. A waltz may be used for these scenes. At title "When Greek meets Greek," *April Smile*, Depret, can be played, and at cue "Tell me about yourself, Mr. Blake," then play the same piece very softly. Cue "Its for you, Jim," then first part of *Novellette* and at cue "He's coming earlier each day," then the sombre *Legend*. This may be continued through title "Beauty prepares to meet the Beast," or the second part of *Novellette* will furnish a change if the mood is too long.

Change at title "After dinner" to April Smile until cue "Do you think Amalgamated Motors a good investment?" At this begin soft agitato following action, and then into the *Legend* again until title "Mrs. Copley convinces the District Attorney," then the love theme. At title, "John Blake again divides the plunder," a few sombre chords will suffice for the proper effect, and as Mrs. Copley enters, go into *Elegie*, Nollet, if desired, or play a series of detached chords. This film admits of this latter treatment, and sometimes a better effect can be had by this method than by playing a straight piece. As Blake tries doors, begin soft agitato and follow action until cue "Mrs. Copley," then a second's silence and back to agitato, going a little later into the *Legend*, and at cue "I guess these handcuffs will about fit," play a few heavy dramatic chords. At cue "Smile, Jim, smile!" play the love theme to end.

FARRAR RELEASE DATE ANNOUNCED

Artcraft to Show "The Woman God Forgot," October Twenty-second

An announcement from Walter E. Greene, president of the Artcraft Pictures Corporation, sets the date of release for the initial Geraldine Farrar film, "The Woman God Forgot," as Oct. 22. A success equal to "Joan the Woman" is predicted, and a special exploitation campaign is being prepared by exhibitors who have already booked this picture.

In announcing the release of this subject, Mr. Greene said: "In the photodramas in which Geraldine Farrar has appeared, she has established herself as the leading emotional actress of the film.

"Jeanie Macpherson, who wrote the story of 'Joan the Woman,' is also responsible for the authorship of 'The Woman God Forgot,' and for Mary Pickford's recent productions, 'The Little American' and 'A Romance of the Redwoods.'

"For her theme in 'The Woman God Forgot' Miss Macpherson has taken the story of a princess who sells her country for the man she loves, which role is played by Wallace Reid.

"The production is one of the most elaborate and beautiful ever made by Cecil B. De Mille. The reproduction of the famous Aztec pyramid of Teocalli, is among the massive settings.

SATURDAY EVENING POST TO BACK UP GOLDWYN PICTURES

Campaign in Popular Weekly Starts October 13—Extensive Advertising After Pictures Have Been Booked

Goldwyn Pictures, now securely launched throughout America, will be further introduced directly to the American people through the inauguration in the *Saturday Evening Post*, beginning Oct. 13, of an advertising campaign to back up the exhibitors everywhere who are playing, or are about to play, the Goldwyn productions.

Despite the fact that by the contracts and responses of the public Goldwyn has already proved the tremendous drawing power of its distinctive stars and the splendid productions thus far announced, Samuel Goldfish felt that there was still one big step to be taken to focus the attention of the nation's population on the theaters in which these productions will be seen in all communities. The *Saturday Evening Post* campaign is therefore the direct development and outcome of this feeling.

The campaign is but the beginning of a vast plan of introduction and further popularization of the six stars thus far announced under the Goldwyn imprint—Mae Marsh, Madge Kennedy, Mary Garden, Jane Cowl, Mabel Normand and Maxine Elliott, with other stars of equal magnitude to come.

To unify this great campaign and not only take in the theater-patronizing public, but the exhibitors in every town and village where there is a picture theater, Goldwyn advertises its *Saturday Evening Post* advertising in the motion picture trade journals.

This campaign covers an extended period of time, the second of its announcements appearing on Oct. 27.

In conceiving and carrying out a national campaign Goldwyn follows the sane and careful policy which has marked the career of the company from the beginning, with emphasis laid on the fact that this advertising was not undertaken or promised in advance to encourage exhibitors to book the Goldwyn productions, but is carried out at great cost after exhibitors have signed as evidence of the company's intention of adding to the appeal and drawing power of its productions.

In explaining the campaign Samuel Goldfish, president of the Goldwyn organizations, said: "Goldwyn has been very careful and reticent about this campaign in advance of its actual appearance in print. We have not wanted to create the impression that we were selling our pictures to exhibitors as the result of an advertising campaign. We have already sold our pictures to the exhibitors on their intrinsic merits; because of the strength of our stars and our stories and the elements which have been incorporated into the pictures.

"Already as a result of a year's effort we have made these productions known and appreciated by the American public. What we are now doing by this campaign in the *Saturday Evening Post* is to tell the American public that Goldwyn Pictures actually on view in theaters everywhere give proof of the superiorities of Goldwyn productions."

CAPELLANI WITH METRO

Rowland Signs Famous French Director for Super-Productions

Richard A. Rowland, president of Metro Pictures Corporation, announces the signing of Albert Capellani, famous French director, to produce Super-Productions with famous stars under the Metro banner. This is the third prominent director to be signed by Metro recently, the others being Frank Reicher, formerly of Lasky and William S. Davis, recently of Fox.

Mr. Capellani came to America about two years ago, after serving the first year of the great war as an officer in the French army. He was relieved from duty through illness contracted at the Battle of Soissons, and as war conditions made it impossible for him to continue his profession in France, he brought his family to America.

MASSIVE SETTINGS REQUIRED

Among the settings required for the filming of "His Robe of Honor," in which Henry B. Walthall will make his debut as an independent star-manager, under the executive direction of Paralta Plays, Inc., will be an exact reproduction of one of the great chambers of the New York Supreme Court. To get this setting correct in every detail an artist made a sketch of the original room which was then sent to the studio in California where the reproduction will be built.

PATHE'S NEXT SERIAL

"The Hidden Hand," with Doris Kenyon as the Star

The next Pathe serial, following "The Seven Pearls," will be "The Hidden Hand," with Doris Kenyon as the star. While no date has as yet been set for the release, the first episode probably will be offered some time in November. Already six episodes of the serial have been completed, and it is expected that most of the others will be finished by the time the serial is released.

"The Hidden Hand" is the joint work of Arthur B. Reeves and Charles A. Logue. It is being made under the personal supervision of G. A. Smith and the direction of James Vincent.

Although in a few years Miss Kenyon has sprung to the front rank of motion picture stars in features, this is her first serial. Among the featured players in addition to the star are Sheldon Lewis, Arline Pretty, and Mahlon Hamilton.

THEDA BARA AT LYRIC

Theda Bara will make her first Broadway appearance at the Lyric Theater on Monday night, Oct. 15, in a film drama, "Cleopatra," founded on history and Cleopatra, as portrayed by Shakespeare and Sardou. Theda Bara will portray the Queen, Cleopatra.

"THE AUCTION BLOCK"
Soon to Be Released by Goldwyn

DISTRIBUTION PLANS ARE COMPLETED

Ten Companies to Handle Liberty Loan Pictures in Four Installments of Five Hundred Feet

Complete plans for the distribution of the All-Star feature production, which has been made for the purpose of boosting the Second Liberty Loan, have been perfected by the Committee of the National Association of the Motion Picture Industry appointed to cooperate with the Secretary of the Treasury in this important work. The production consists of five distinct episodes, each five hundred feet in length, and each of which there will be one hundred prints. Many national celebrities, including the President of the United States, appear in the picture, together with more than forty of the greatest artists of stage and screen.

Distribution of the finished product is placed in the hands of the committee, of which Adolph Zukor is chairman; the other members of which are Marcus Loew, J. E. Brulatour, W. W. Irwin, and George K. Spoor. This committee has arranged for ten of the largest distributing concerns, all of which are members of the National Association of the Motion Picture Industry, to handle the actual distribution of the pictures through their various exchanges. In order to avoid any possibility of confusion, each episode has been assigned exclusively to two of the ten companies as follows: The first episode will be handled by Universal and Vitagraph; the second by Metro and Paramount; the third by Fox and Goldwyn; the fourth by Pathe and Triangle; the fifth by World and Select. Each of these ten companies will have fifty prints of the particular episode which it has been designated to handle.

Under this arrangement it will be necessary for any exhibitor who desires to run all five episodes to get into immediate contact with either concern in the respective five groups which are handling the distribution. In other words, if he wishes to run all five episodes, he must obtain the first either from Universal or Vitagraph, as he finds more convenient; for the second he must apply either to Metro or Paramount; for the third either to Fox or Goldwyn, and so on until he has completed the five episodes.

It is pointed out by the committee that there is no order or sequence in these five episodes, and that they have been numbered consecutively only for a matter or record, and in order to facilitate their distribution and identity. The fifth can be shown first just as well as that which has been designated number 1, and any exhibitor who finds it impossible to show all five reels can show any one of the five.

Exhibitors are earnestly requested to facilitate the handling of these pictures to the greatest possible extent, and it is particularly called to their attention that the pictures are distributed to them without any cost to themselves, inasmuch as there is no rental charge and the express charges are borne by the respective exchanges.

In view of the fact that the campaign will close Oct. 28, it would be a very serious matter for any exhibitor to delay unnecessarily the forwarding of the print from his house to the next one in which it is to be shown, and the committee is anxious to impress upon all exhibitors the great importance of handling the entire campaign with the greatest speed possible.

WAR CO-OPERATION COMMITTEE MEETS

N. A. M. P. I. Members Discuss Plans to Help the Government

At a meeting of the War Council of the National Association of the Motion Picture Industry, held Sept. 28, comprising the chairmen of the various sub-committees which are acting in conjunction with the Federal Departments, plans were discussed for extending the scope of the work of the War Co-operation Committee, with a view to providing more effective co-operation with the Government in the prosecution of its war policies.

The Motion Picture Liberty Loan Committee, of which Adolph Zukor, president of Famous Players-Lasky Corporation, is chairman, reported that the Treasury Department had approved a Liberty Loan film comprising five distinct subjects, with patriotic appeals for subscriptions to the second loan, and which is to be supplemented by a series of colored slides and distributed among the 16,000 motion picture theaters throughout the country.

Captain Edward C. Kavanagh, of the U. S. Army, addressed the committee, soliciting the support of the industry, as represented by the National Association, in raising a fund to supply tobacco to the soldiers as they embark on the transports. The request was granted immediately and a committee appointed, consisting of S. L. Rothapfel, managing director of the Rialto Theater; J. A. Berst, vice-president of Pathe Exchange, Inc., and Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, to co-operate with the Quartermaster's Department of the United States Army.

FOUR-REEL O. HENRY

One of the most delightful and whimsical of the O. Henry stories is found in the current Broadway Star Feature release, "The Indian Summer of Dry Valley Johnson," of General Film Company. In this, the fourth four-reel "O. Henry" production, Carlton King and Jean Paige reappear as leads. Both Miss Paige and Mr. King are said to have given a delightful interpretation to this story, which was directed by Martin Justice. It will be followed in a week by a two-reel O. Henry picture, "Law and Order," a powerfully dramatic Western subject.

WITHOUT FEAR OR FAVOR

(*Continued from page 9*)

friendships. No manager could put across such an organization—at least three of the original department heads were notoriously unfit for their posts, and while there was publishing talent galore, there was no *film talent*. No film man acquainted with the workings and make-up of the Hearst enterprises—with the Hearst talent for "picking men"—could understand it! What few real film men went into the organization quickly found their hands and their brains paralyzed and the very firm name became a byword in the active film world. Still, the enterprise has its original fine assets of publicity co-operation and financial stability. What a man like "Zit" could do to make it succeed, if "left alone," is limitless!

No, Maciste isn't dead and, as we had intimated, Bert Ennis isn't either! If you don't know what we mean you merely aren't "wise" to the twists and turns of press agentry. Yes, Bert would even *kill* for—and speaking of "space," sure Ennis is the chap we mentioned *somewhere* in our drivel of two weeks back!

Hats off to the publicity man who rather than "take instructions" that didn't instruct—quit. He'll never regret it! Once a director *who knew his business* laughed at silly orders from a "headquarters" that *didn't*—and to-day Brenon is making big dramas that do *book* while the "headquarters" is making little comedies that *don't*.

The "silly salary" evil will be curbed. The aroused producers have determined this *finally*. The new bartender at the cafe on your left hand as you come out of the rear entrance of our building told me so, and he knows a fellow who reads a certain trade paper every week.

Why are so many young fellows from the studios wearing officers' bars? Easy! Because the "life" offers the unusual. Our studio boys therefore take right to it! Does selling stoves offer the unusual? Hardly. But the studio does. It drew a peace time class that made war time *army* material. Simply a matter of similarity of appeal.

The new community spirit 'mongst the manufacturers has hit one head who has always been strong for "isolation." Would never allow his employes to mix with those of other concerns. The other day his firm signed up a well-known star and found themselves short of photos for an advertising lay-out. But one of the staff told this head that the day was not yet lost and sure enough turned up after lunch with a fine set of the very photos wanted. The head was puzzled because they had already scoured all the New York theatrical photographers. He demanded to know whence the pictures came.

"I got them from the ————," said the publicity man reluctantly, naming the movie firm that star had just left. "They had 'em taken before she quit and were glad to let us have the lot since they can't use 'em anyway."

All of which was logic, and breathed the new spirit with a vengeance.

From the "Much Ado About Nothing" kolyum in last night's *Mail* (New York):

"Some day we are going to hang a pair of bone-rimmed cheaters in front of our face and go and get a job writing for a motion picture company."

"But not until we have tried everything else."

'Fess up, Roy; did the ———— send your script back?

WHAT THEY STAND FOR

Hartsook Photo.

ERNEST SHIPMAN

Just at present Ernest Shipman stands for a new idea being put into execution. It is a most inviting idea—calculated to extract much of the risk from a risky business before any harm has been done.

Making pictures that nobody wants is an expensive method of wasting time that many earnest souls have indulged in to their own regret. Mr. Shipman is not a philanthropist, but it occurred to him that birth control of photoplays might be beneficial to parents and the community at large. Such was his idea, developed like this:

A producer sketches an outline of a proposed story, names the cast he has in mind and calls on Mr. Shipman, who, if the project appears feasible, communicates with prospective buyers. If none of them are favorably impressed, the producer finds it out while his money is still in the bank. But if there is a demand, he may go ahead with his work, feeling certain of a market.

Reduced to simple terms, this is the latest and, perhaps, the most ingenious conception of a fertile and picture-wise mind.

For the past fifteen years Mr. Shipman has been a sort of showman of the world with a penchant for exploitation at home and abroad. He knows the stage and he knows the screen and when he conceives an idea that may be utilized through either medium he harnesses it to a high-power motor.

Mr. Shipman never had time to be out of work.

The first chapters of his history have to do with round-the-world tours of traveling companies and other companies that pretty well covered the continent of North America.

Then he recalls training cameras on the Burns-Johnson championship fight pictures in Sydney, Australia—pictures which netted Hugh D. McIntosh some $200,000. When three-reelers were the popular length he organized the Pan American Film Company, and a little later on launched the Feature Booking department of the Universal Company, which established unusual records for big business with pictures such as "Traffic in Souls," "Neptune's Daughter," and the first Williamson Submarine Expedition film.

Associated with the Williamson brothers in the handling of "The Submarine Eye," he carried through a short campaign with a vim that went far toward establishing the company in the forefront of independent producers. He engineered the deal between Houdini and the Williamsons and retains an interest in the picture, which promises to bring big returns.

Travel and experience have given Mr. Shipman a broad knowledge of the trade. His personal acquaintance among state rights buyers and exhibitors is large and he knows what they want. He was the first to see the advantage of booking big pictures as percentage attractions and probably has handled more successful Broadway runs than any other one man.

He is the first to stand for birth control of photoplays as a means of bettering the species.

TOTO'S LEADING WOMAN

Rolin has signed Clarine Seymour for Pathe's "Toto" comedies. She has already started work as Toto's leading woman and Director General Hal E. Roach is confident that in her he has found an actress who will make her mark.

GOLDFISH LAUDS SHOWMANSHIP

Picture Advertising Said to Surpass That for Legitimate

That the motion picture exhibitors of America strive harder to gain and come nearer to success in attaining the full showmanship values out of their picture attractions than theatrical managers obtain from plays presented in their theaters, is the belief of Samuel Goldfish, president of Goldwyn Pictures Corporation, who is himself responsible for many innovations in screen production.

"If you will carefully analyze the situation in the first two hundred cities of America, or several hundred additional towns and cities," says Mr. Goldfish, "you make the following significant discoveries:

"First, you will find that motion picture advertising in the daily newspapers is from two to ten times as great as the advertising of theatrical attractions. This means, of course, that, independently of their natural attraction and popularity with the public, motion pictures are more aggressively exploited than any other form of amusement.

"Second, you will discover that the exhibitor, the owner or manager of the motion picture theater, makes a greater personal effort to gain public attention through the quality of his showmanship, through display of his inventiveness and ingenuity than the theatrical house manager reveals. A traveling theatrical company comes from New York bringing its own scenery and equipment whereas film arrives in metal containers with only a limited number of showmanship aides in the way of photographs and music cues and printed suggestions for exploitation. The individual exhibitor then applies to each picture as received his own thought and mental inventiveness and imagination. The result of this concentration results each week in some distinctive and attractive exploitation and setting within the theater that it is impossible to apply to theatrical productions.

"Third, there are more existing channels for the exploitation of motion pictures than ever existed for attracting attention to theatrical attractions. The motion picture is more nearly the universal entertainment than anything else could be because of its fractional cost to the amusement-seeking individual. Stores, shops, industries and individuals lend their aid more quickly to the popularization of pictures than they can or would to the higher priced attractions of the legitimate theater."

MRS. CASTLE FEATURE

"Stranded in Aready," First of Pathe Plays, October 14

Mrs. Vernon Castle in "Stranded in Arcady" the first of the new Pathe Plays, from the popular novel by Francis Lynde, produced by Astra Film Corporation, directed by Frank Crane, scenario by Philip Bartholomae, will be released, Oct. 14, with the followings cast: Mrs. Vernon Castle as Lucy Millington, Elliott Dexter as Donald Prime, Pell Trenton as Edward Girder and Georgio Majeroni as Edward Blandish.

The picture has all elements of popular appeal. It is a fast moving story of the great outdoors dealing with the adventures of a young couple in the North Woods. It contains many thrilling stunts including a jump from a high cliff into the river below and the rescue of the hero by the heroine in the perilous waters of rock-infested rapids.

SECOND QUARTET OF GOLDWYN PICTURES CHOSEN BY OFFICIALS

Mae Marsh, Mabel Normand, Madge Kennedy and Maxine Elliott in Elaborate Productions

Goldwyn's second four releases, just announced for the exhibitors of America, contain big names of stars, authors and stories, as is evidenced by the following list: Nov. 4—Mae Marsh in "Sunshine Alley," by Mary Rider; Nov. 18—Mabel Normand, in "Joan of Plattsburg," by Porter Emerson Browne; Dec. 2—Madge Kennedy, in "Nearly Married," by Edgar Selwyn; Dec. 16—Maxine Elliott, in "The Eternal Magdalene," by Robert McLaughlin.

"Sunshine Alley" gives Mae Marsh a role unlike anything she has ever had before and, it is stated, reveals her, too, as an exceptionally beautiful girl. The role is as plaintive and charming as her most recent role of Polly in "Polly of the Circus" and in addition there is a whimsical note that gives her an opportunity to reveal again what a really remarkable actress she is. Audiences will be delighted to find that in "Sunshine Alley" Robert Harron, Miss Marsh's famous team-mate under Griffith, is again her leading man and his entry into Goldwyn Pictures is certain to please both exhibitors and the public.

"Joan of Plattsburg" is Mabel Normand's first Goldwyn Picture and it brings this delightful comedienne back to the screen after an absence of more than a year. Her first Goldwyn Picture is a comedy with a big patriotic touch, and thousands of soldiers at the Plattsburg, N. Y., camp take an active part in the picture. First announced, a few weeks ago, as "Joan of Flatbush," the title has now been changed at the suggestion of Miss Normand herself to reveal to the country, now familiar each day with the Plattsburg name in the date-lines, that there is to be a patriotic tinge to her picture. Porter Emerson Browne and the Goldwyn advisory board have accomplished much with his laughable story. In the cast with Miss Normand are Robert Elliott, William Frederic, Joseph Smiley, John W. Dillion, Isabel Vernon and Louis M. Sturey.

"Nearly Married" bringing Madge Kennedy before the public for the second time, is Edgar Selwyn's famous farce comedy which enjoyed a long run in the Gaiety Theater, New York, when first presented and was then seen throughout America. Incidentally that was the play that gave Ruth Shepley, Virginia Pearson and Bruce McRae what at that time were their biggest opportunities on the stage. This picture is being directed by Chester Withey and Miss Kennedy is supported by Frank Thomas, Mark Smith, Alma Tell, Richard Barthelmess and Hedda Hopper.

"The Eternal Magdalene," from Robert McLaughlin's sensational play, gives Maxine Elliott a splendid opportunity to attract the attention of American audiences. The direction of this picture was in the hands of Arthur Hopkins, famous theatrical producer and a daring radical in the theater. He has made an unusual production which is calculated to attract attention. Incidentally, "The Eternal Magdalene" on being viewed by the censors in Pennsylvania and the city of Chicago succeeded in winning their temporary disapproval, though Goldwyn insistently denies all of the points they make against this morality play of the screen.

Goldwyn has a surprise in store for its ninth release and this unnamed picture is expected to win high favor with both exhibitors and the public in all parts of the world.

BEBAN VEHICLES CHOSEN

"The Land of the Free" and "Jules of the Strong Heart"

A definite selection of the two additional productions in which the noted character actor George Beban will appear for Paramount has been made. Of these the first is "The Land of the Free," based upon a powerful dramatic playlet written by William C. De Mille and presented with remarkable success in New York several seasons ago. For the second production the virile story of the Canadian northwest, "Jules of the Strong Heart," has been chosen. This originally appeared in Collier's Weekly and it is said that the title role affords Mr. Beban ample opportunity to display his histrionic ability in portraying the big, wholesome, lovable characters that have made him a great exponent of Latin types.

"The Land of the Free" is one of those humanly touching episodes that in real life frequently befall immigrants arriving on the shores of America. "Jules of the Strong Heart," while entirely different in character, is also admirably suited to the actor's peculiar talents. Both pictures afford ample opportunity for strong characterizations.

MABEL NORMAND
As Joan of Plattsburg (Goldwyn)

SOMETHING NEW IN COMEDY-DRAMA

President Hutchinson of American Co. Promises Unusual Pictures

Samuel S. Hutchinson, president of the American Film Company, is greatly pleased with the scenarios selected for Margarita Fischer, who has just returned to the American Film Company, having recently re-signed a contract for the coming year that means the production of an entirely new line of comedy-drama in film production.

"Miss Fischer is considered one of the best comedy-drama artists in the screen world, in her line," said Mr. Hutchinson. "She has won a remarkable popularity and standing and we regard her as one of the best of the established screen stars. She began work for the American Film Company on Sept. 10, on a scenario written especially for her, called "A Daughter of Joan." It is something new in film literature, being a comedy with a melodramatic punch.

"We feel that this picture will give her full scope for her distinctive ability and we are sparing no expense in the production. It keeps away pretty well from any straight war mention, tragedy of any variety, heavy themes or propaganda. The American Film Company will adhere strictly to its present policy of producing only screen dramas of exceptional character and cheerful atmosphere. Miss Fischer, therefore, will star in pictures that are delightful in unexpected plot, with plenty of stirring atmosphere and wholesome fun.

"Our studio plans for the Winter will tend to keep each star definitely within a certain orbit—the distinctive lines in which the star has already won success and popularity. This will in no way limit them to any accusation of a sameness of subject of treatment. Our staff of writers now includes only those trained in the task of writing and selecting stories of varied interests, which will enable each star to specialize without becoming monotonous in characters of too similar a nature."

"CAMILLE" HIGHLY PRAISED BY EXHIBITORS

Helen Hesperia Is Regarded as a Star of Certain Drawing Power —Requests for Bookings

The de luxe six-reel production of "Camille," now being distributed by General Film Company for the Hanover Film Company, has created something of a stir at initial trade showings. Helen Hesperia's work in the production comes in for high praise.

An out-of-town exhibitor, the manager of a large theater, saw the international star's work in the production while in New York, and he became one of the most enthusiastic boosters of the feature picture. Here is what he says: "A wonderful picture—the very greatest picturization of Camille, I think, ever produced. It is historically accurate and sumptuously staged in every respect. And, say, this Hesperia woman, who plays the name part, is some beauty—and some actress. You ought to do a big business on your 'Camille.' It's a dandy."

Sentiments equally warm have been echoed from other sections of the country, and General Film has prepared for the biggest run with Hesperia in "Camille" ever enjoyed by a high-grade production of this character. The fame and beauty of the star, the elaborate care taken to provide just the proper settings and the required atmosphere, and some of the finest photography ever accomplished have combined to make "Camille" a genuine de luxe attraction.

General Film has already shipped a set of posters specially designed for this production—consisting of two ones, two threes, a six and a 24-sheet. Lobby displays comprise, among other items, 22 x 28 and 11 x 14 prints. General has also distributed complete literature for the production, as well as slides and the usual accessories.

ANN MURDOCK AND DAVID POWELL
In Scene from "The Beautiful Adventure"—Empire-Mutual

REALISTIC SCENES IN CAVALIERI FILM

Fine Atmospheric Effects for Paramount's "The Eternal Temptress"

The scenes of "The Eternal Temptress," which will bring Mme. Cavalieri to the screen, and which was written expressly for her by Mme. Fred de Gressac, and adapted by Eve Unsell, are all laid in Italy.

Besides the familiar Grand Canal of Venice, the Bridge of Sighs, and the quays of Rome, the famous church of San Marco has been reproduced at Fort Lee with startling fidelity. In several scenes the star is seen entering or leaving the doors of this picturesque old house of worship, and the populous neighborhood, with churchgoers, beggar hordes, and so on, required the use of large numbers of extra people. Not satisfied with using the ordinary types employed in "mob" scenes made up for the occasion, Director Chautard sent out a call for real Italians, and since then the studio lot has been crowded with picturesque figures, some in the very garb they wore as immigrants from their own country.

Emile Chautard is a persistent seeker for "atmosphere" in pictures, because he realizes that a large part of the charm and the convincing quality of a photoplay depends upon this elusive thing. In addition, the actors supporting Mme. Cavalieri are all splendidly equipped for their respective roles.

VISITING EXHIBITORS TO AID BIG ADVERTISING CAMPAIGN

Tour of Abrams and Schulberg Planned to Coincide with Nation-wide Publicity for Paramount-Artcraft

It was not merely coincidental that Hiram Abrams, president of Paramount Pictures Corporation, and B. P. Schulberg, general manager, started on their long tour of the United States, to visit exhibitors in every city of fifty thousand population or over, just prior to the announcement of the million-dollar campaign of Paramount and Artcraft to still further promote the popularity of the motion pictures bearing those trademarks.

As a matter of fact, prior to the beginning of the tour of the Paramount officials, the big drive had been thoroughly discussed and it had been definitely determined that one of the most important phases of the campaign would be that of personal contact with the exhibitor.

Discussing the plan after his arrival at Los Angeles, President Abrams said: "Already the names Paramount and Artcraft had become household words with photoplay patrons the country over, but this was not enough. The Paramount organization had assured exhibitors at the time the star series selective booking plan was inaugurated that every possible means would be employed to aid them in building up their business for the product. The million-dollar campaign which has been launched is one of the important means to that end. Not the money spent but the way in which it is spent is the significant point.

"The purpose is to link the campaign with the local showman so that he will directly benefit. The public will be drawn into the theaters where these productions are exhibited. It is admitted that in the grocery business, for example, there are probably ten customers who demand one of the nationally advertised articles to one who asks for some unknown brand. But here the analogy ends. Very often in the grocery line, or in similar goods, the unadvertised article is as good if not better than the one which is exploited so widely. This is proof that advertising does the trick. But unless the quality is kept up there is always a grave danger that the custom will eventually fail. In motion pictures, those presented by Paramount and Artcraft offer a brand of film entertainment so good that there is no danger of the public being disappointed.

"It is to reach those who have not yet become members of the Paramount and Artcraft 'family' that this national advertising campaign was undertaken.

"When the daily paper is picked up at the breakfast table in more than eighty cities throughout the United States; or when the favorite magazine is read in the evening; or when the family strolls down the street and gazes up at the great electric signs atop the roofs—Paramount and Artcraft will stare them in the face. There will be the identifying trademarks, always prominently displayed, so that when the live exhibitor uses these—cuts being obtainable from exchanges—in his own local advertising, the big campaign is linked up immediately with it."

All along the line, from the different points of their itinerary, Mr. Abrams and Mr. Schulberg will send in reports of their findings. This information will be used in carrying out the details of the advertising drive.

DRAMATIC SCENE FROM "CAMILLE"
In Which Helen Hesperia Is Seen as Camille (General Film)

MORE STUDIOS REQUIRED FOR MAKING PATHE PLAYS

Three New Production Plants Added to Those Already Occupied by Growing Concern

The big increase in production of Pathe features necessitated by the announcement of Pathe Plays, commanding the enormous resources of the company, means an enlargement of studio facilities.

In addition to the four studios used by the Astra Film Corporation in Jersey City and Fort Lee, and the Rolin Studio in Los Angeles, three new production plants have been taken over in whole or in part for the making of Pathe pictures. They are the former Sanger studio, 134th Street and Park Avenue, New York; the Norma Talmadge studio in Forty-eighth Street, New York, and the Kalem studio in Los Angeles.

Coupled with the factories at Jersey City and Bound Brook, known as the best anywhere, and the studios abroad, this makes Pathe a producer on a scale that shows the strength of an organization built on solid rock, and backed by unlimited capital in its desire to give exhibitors quality and drawing power without "breaking their backs" in so doing.

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., has a habit of taking out a pencil and using the knowledge which long experience has given him, coupled with an analytical instinct that is his by nature, calmly figuring out what will make a reasonable profit both for his company and for its customers, and what will not—in other words, "where he will get off."

There has been a good deal of talking done in the industry lately, but this has not shaken the confidence reposed in Pathe by those who know trade conditions intimately, and there has been much interest as to what this company would do.

The answer was given in a nutshell the other day by a Pathe official when he said: "While some were talking and probably 'biting off more than they can chew'—at least without heroic assistance from exhibitors—Mr. Berst has been figuring, and the result is a line-up which will be further strengthened, and mean big pictures, equal to the best on the market—better if we can make them so—at the special increased rentals which are necessary in view of the greatly augmented cost of production, yet rentals which, instead of squeezing the exhibitor dry, will allow him to make money, because the scale depends on what he can make and not upon the most we think we can get."

Owing to the enthusiastic reception accorded to the first of the series of Pathe Plays, Mrs. Vernon Castle in "Stranded in Arcady," released Oct. 14, particular interest attaches to the statement made by the official quoted above, that this box-office star has been accorded the honor of having another of her pictures chosen as the second of the Pathe Plays.

This is a five-reel feature produced by Astra, under the direction of George Fitzmaurice, and it marks Antonio Moreno's first appearance opposite the popular Mrs. Castle.

It is further stated that the other new stars already signed for Pathe Plays, Fannie Ward, Frank Keenan, Bessie Love, Bryant Washburn, are making final arrangements to begin work at Pathe studios, each surrounded by a producing organization equal in every way to the one gathered for the making of Mrs. Castle's picture.

MARY GARDEN HAS TWO DIRECTORS

Hugo Ballin and Frank Crane to Collaborate on "Thais"

The mystery hedging about the director selected for Mary Garden's first screen play, "Thais," has been solved. Goldwyn announces not one director but two to take charge of the famous diva's debut. They are Hugo Ballin and Frank Crane.

Mr. Ballin is the widely known artist, creator of the famous mural decorations of the Wisconsin State capitol, who joined Goldwyn at the outset of its career, and whose splendid work shows in "Baby Mine," and other coming releases. In addition to his directoral share in various Goldwyn pictures, Mr. Ballin has designed settings for the large proportion of the productions.

Mr. Crane is a justly popular director, whose most recent work has been the direction of Mrs. Vernon Castle for the Pathe organization. Mr. Crane's experience also includes work for the World, Universal, Thanhouser and Lubin companies.

These two men will collaborate in the making of "Thais," Mr. Ballin giving more attention to the artistic phases of the picture, beginning with the settings and ending with the composition of the figures in the scenes, while Mr. Crane will handle the technical direction.

The problem of finding an actor to play the leading part opposite Miss Garden in a manner to satisfy the star's very definite conception of the role has been solved by the securing of a well known player of both stage and screen, Hamilton Revelle, for the role of the monk, Paphnucius. For many years Mr. Revelle has appeared in the distinguished casts of managers like Charles Frohman and David Belasco, and in support of such stars as Mrs. Fiske and Frances Starr. His screen career has been equally distinguished.

Crauford Kent, a long-time favorite with motion picture audiences, and last seen on the screen in support of George M. Cohan in "Broadway Jones," has also been engaged.

BILLIE BURKE IN A BELGIAN COSTUME
A Charming Scene from "Arms and the Girl"—Paramount

New Angles for the Exhibitor

NEW THEATER IS NAMED THE RIVOLI

Playhouse Scheduled to Open in December Under the Direction of Rothapfel

The pretentious playhouse at the corner of Broadway and Forty-ninth Street, scheduled to open in December under the direction of S. L. Rothapfel, will be known as The Rivoli. The name of the new theater was suggested by Hugo Riesenfeld, conductor of the Rialto orchestra, in remembrance of the fascinating Rue de Rivoli in Paris, the street which may be said to connect The Louvre, France's home of pictorial art, with The Opera, her home of Music. This is singularly appropriate, in view of the fact that the entertainments of The Rivoli will consist of music and pictures.

MANAGER RAISES PRICES

Business Increases at the Allen Theater in Calgary

CALGARY, ALTA. (*Special*).—The Allen Theater has booked all the Artcraft and Paramount productions. In order to meet the increased cost of these films Manager Conboy three weeks ago raised his prices to twenty and thirty cents. Instead of a falling off, business almost doubled the first week and has held up well since.

A new lighting effect has been added to the new dress the Empress Theater, Edmonton, put on for the opening of its Fall season, which coincided with the appearance of the first Goldwyn release, "Polly of the Circus," which will be followed by Madge Kennedy in "Baby Mine." In most theaters the stage during the short intermission remains a blank, but at the Empress now, a soft light gradually grows, until there is revealed on one side a desert scene with the Sphinx in the distance, while on the other side is a beautiful Japanese scene. It is just a touch of that finesse that is meeting the Empress so popular. It gives the audience something to attract its attention while the crowd is going out and a new one coming in.

"FABLES" IN KEITH HOUSE

The Hennay Ade "Fables in Slang," released through General Film Company, continue to be one of the most popular series of two-reel subjects. The demand for the entire series of twelve pictures has been the greatest ever accorded feature comedy subjects of this character. One of the most important bookings of the past week was with the Maryland Theater at Baltimore, a B. F. Keith house, which will feature each of the series for one week, beginning Oct. 15.

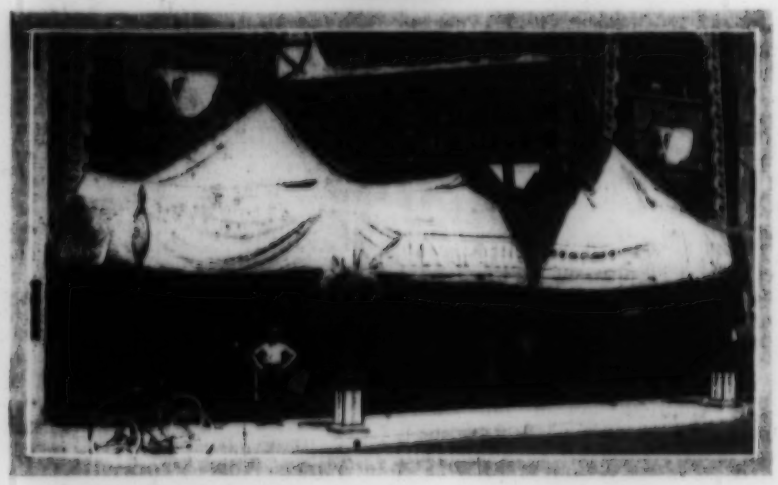
ENLARGING THEATER

Owing to a considerable increase in patronage it has become necessary for the seating capacity of the Ideal Theater, Columbia, S. C., to be greatly enlarged. George C. Warner, the manager, is making additions to the house that will include two balconies and more room on the ground floor. All of the work is being done at night so as not to interfere with the regular performances. Incidentally, the soldiers from the cantonment are causing all of the Columbia theaters to do capacity business.

THE STRAND PROGRAM

The Strand Symphony Orchestra entered upon the fifth week of afternoon concerts at the Strand Theater Monday. Adriano Ariani has arranged an exceptionally pleasing and varied program consisting of the works of Beethoven, Wagner, and Tschaikowski. The soloists for the week are Rosa Lind, soprano, and Henri de Caux, tenor. The principal film feature is "Rab's Diary," an adaptation of Mary Roberts Rinehart's famous "Sub-Deb" stories, in which Marguerite Clark has the leading role. Following is an educational film of exceptional interest called "The Benefactor." It concerns Thomas Edison, his experiments and inventions. "The Warblers of France," a bird picture in natural colors, "Mutt and Jeff in the Laundry," and the Strand Topical Review conclude the film part of the program.

Maurice H. Bob, president of Master Drama Features, who is handling "Who's Your Neighbor," left for Chicago the latter part of last week, expecting to consummate several important deals in the States rights market. Mr. Bob is making his headquarters at the La Salle Hotel.



The accompanying picture showing the front of the Old Mill Theater, of Dallas, Texas, illustrates the enterprise of one of the livest exhibitors in the Lone Star State. The Old Mill burned to the ground not long ago, but was promptly rebuilt along modern lines.

Mr. Hulsey, of the Hulsey Enterprises, operating the Old Mill Theater, has always been opposed to flamboyant press agency, but, in view of the coming of the first Goldwyn photoplay, Mae Marsh in "Polly of the Circus," he consented to the plan of Lawrence F. Stuart, manager of the house, and Herschel Stuart, assistant general manager of the Hulsey Enterprises, to do a little special "circusing."

In the picture may be seen the huge tarpaulin all over the marquee, which gave the impression of a big circus top. The inside of the lobby was decorated with a lemonade stand on one side, and tanbark on the floor. There was also a four-wheeled affair representing a ticket wagon that created more talk than anything of the kind that has been seen in Dallas for a long time. The fire marshal, however, made the management take down the big canvas in the course of the evening, his decision being hastened by the enormous crowds that turned out to see the play.

GOLDWYN TO DISTRIBUTE "FREEDOM OF THE WORLD"

Deal Closed for Handling of Ira M. Lowry's Spectacular Drama of the World War

Goldwyn Distributing Corporation announces to the trade that it will, through its organization and staff, distribute "The Freedom of the World," one of the biggest productions yet made as an outgrowth of the world war. Under a contract between Ira M. Lowry and his associates, the producers of this spectacular picture, and Goldwyn, the latter obtains the exclusive rights for world-wide distribution.

"The Freedom of the World" was months in the making in Philadelphia and Canada and thousands of Canadian troops in maneuvers, training and camp evolutions are shown in the picture prior to the time when the locale of the story switches to the French battle-line. It is in every respect a patriotic drama that will make the blood run fast.

This production carries a story that through mastery in production, plus those accidents that so often make films sensationally big in spots, takes precedence over the stars—though "The Freedom of the World" has as its star F. K. Lincoln, supported by Barbara Castleton and Romaine Fielding.

Goldwyn is now shipping trade prints of "The Freedom of the World" to all of its branches for screenings for exhibitors and soon will be ready to release the picture for showings.

The story follows the fortunes of a member of the American Legation who enlisted with the Canadians to get to the front more quickly, and as it sweeps to its climax you see the Stars and Stripes come to the battle-line to take their rightful place in the struggle for humanity.

"TANKS" DRAW CAPACITY

"The Tanks at the Battle of the Ancre," Pathe's official British Government Pictures, made motion picture history at Des Moines, Iowa, recently the Des Moines *Evening Tribune*, appreciating the big appeal of the pictures and being desirous of aiding the movement to furnish tobacco to the soldiers, secured the Royal Theater and booked "The Tanks" for a week's run. A big military parade was organized and for days large advertisements and much newspaper publicity combined to raise the interest of the public. In consequence the theater was packed all the week and a large sum was realized for the tobacco fund. The *Register*, another Des Moines newspaper, whole-heartedly aided the project by giving it much free space.

SELECTING BEST PICTURE

The Simon-Nonnenmacher Enterprises, a company operating the Si-Non Theater in Demopolis, Ala., and the Theatorium in Uniontown, Ala., has inaugurated a novel scheme of judging pictures, two prizes being awarded weekly. One prize is for the best feature shown during the week and the other, a booby prize, is tacked on the poorest feature of the week. In this way they establish their own honor roll and all exchanges have been notified of the scheme. During the week ending Sept. 29, the company awarded first prize to a Vitagraph feature, "The Enemy," in which Peggy Hyland, Evart Overton and Charles Kent were featured.

ADOPTS NEW POLICY

Crandall's Knickerbocker Theater in Washington to Open This Month

Crandall's Knickerbocker Theater, at Eighteenth Street and Columbia Road, Washington, D. C., the newest addition to Crandall's circuit of theaters, will open some time during October. The house will be devoted solely to motion pictures with full symphonic orchestral accompaniment. The Knickerbocker is one of the handsomest houses in that section of the country. It is triangular in shape, with the screen at the apex of the triangle. Along the front of the mezzanine floor are located the boxes, which will be reserved for each performance, a novelty in conducting picture theaters. Immediately back of the boxes is a broad promenade leading to the balcony section. The auditorium is lighted by a new system.

The following officers control the Knickerbocker Theater Company: Harry E. Crandall, managing director; Barry Bulkley, George T. Smallwood, and Fred S. Swindell.

FOX AND LOEW HOUSES

The Victor Moore Klever Komedies have been booked in the William Fox and Marcus Loew theaters, also Max Spiegel's new Newark theater at Newark, N. J. The rights for these comedies in Scandinavia and Russia have also been disposed of.

SECRET OF SPACE IN NEWSPAPERS

Small Town Exhibitor Co-operates with Local Editors

An unusually large number of clippings of stories on Essanay features used in a city of about 15,000 inhabitants caused an inquiry as to why the exhibitor showing these subjects was so much more successful than the majority in securing free newspaper space. It was also noted that he received equally fair treatment from the two best newspapers, while nothing more than a bare mention was given the programs shown at the other theaters. And strangest of all, the exhibitor in question, while a liberal advertiser, depended on copy rather than space, using slightly less of the latter than his competitors.

The information developed from the inquiry revealed the fact that this particular exhibitor is a "progressive" in every sense of the word and has worked out a system of co-operation with the newspapers that forces them to reciprocate. In the first place, he proved to the managing editors that more people were interested in motion pictures than in all lines of sport combined and that interest in motion pictures was only outranked by society news and war news. This brought about the establishment of regular departments, and cold, hard facts did it.

He made arrangements to furnish at least two or three exclusive news stories of the motion picture industry each week. Of course, the stories were rewritten from the trade journals and furnished a news lead for the photoplay columns. Stunts of all sorts were carried out with the assistance of the reporters because he never tried to slip anything over on the papers.

Every effort was put forth to have unusual happenings phoned in to the theater. By listening and keeping a close watch he was thus enabled to turn over to the paper news items which they would otherwise overlook. All parties, benefits and other social events which occurred at the theater were brought to the attention of the papers. To sum it all up, this exhibitor conducts a small news service in connection with his theater for the sole benefit of the newspapers, and in return he receives more publicity than all his competitors together. He has been in this town for several years, whereas very few opposition houses stay under the same management for more than a year.

SERIAL GOES BIG

Bookings for "The Seven Pearls" Promise to Eclipse Pathe Record

That exhibitors throughout the country realize that a Pathe serial means big box-office returns for them is evidenced by the bookings on "The Seven Pearls," the serial featuring Mollie King and Creighton Hale, which was released Sept. 16. This serial had advance bookings for its release which eclipsed those of all former Pathe serials with the exception of one.

Release date bookings by all Pathe Exchange managers have been on the increase, and the indications are that this serial is going over big. The newspaper publicity and advertising campaign, which was handled by the International Film Service, has been one of the best ever planned on any serial.

The story of "The Seven Pearls," which is from the pen of Charles W. Goddard, the playwright and motion picture writer, is thrilling and holds the interest from the first episode. The work of Mollie King, Creighton Hale, and Leon Barry is of uniform excellence.

BROOKLYN THEATER OPENED

The Brooklyn Triangle Theater, which has been closed for a few months during the making of extensive alterations, reopened Oct. 8 with the initial production of the Ogden Pictures Corporation, "The Lust of the Ages," in which Lillian Walker is starred.

An augmented orchestra has been installed in the Triangle Theater and a full musical score especially prepared for "The Lust of the Ages" was played during the run of that production.

KATE PRICE IN "SPARKLES"

Kate Price, the jolly comedienne, is featured in the first of the fourth series of Sparkle comedies introduced this month by General Film Company for the Jaxon Film Corporation. Her able co-star, Billy Huge, appears with her first in "Week End Shopping," a one-reel subject.

The Open Market ...State Rights..

BRENON PLANS BUSY YEAR AS INDEPENDENT PRODUCER

Finds Method of Keeping in Personal Touch with Exhibitors Throughout the Country Successful

From a bed in the Post Graduate Hospital, Herbert Brenon has been busily engaged in mapping out his producing campaign for the next few months. It is characteristic of the producer that he is not wasting a single moment of his enforced rest, following an operation for appendicitis.

He has been in telephone connection with his studio at Hudson Heights, N. J., where everything has been prepared to complete Rupert Hughes's mystery romance, "Empty Pockets," as speedily as possible.

Despite—or possibly because of—Mr. Brenon's restless desire to get back to work, his convalescence has been rapid. In fact, the director felt so well last week that he was persuaded from leaving the hospital with difficulty. Mr. Brenon has mapped out his forthcoming production of Hall Caine's novel, "The Woman Thou Gavest Me," and he is naturally anxious to get back in harness again. He is still undetermined upon the star who will play the big feminine role.

Edward Knoblock's "Kismet," with Otis Skinner making his screen debut, awaits the completion of the Hall Caine visualization. Mr. Brenon has promised to make the coming year—his first as an absolutely independent producer—the biggest of his career. No mere operation for appendicitis can stop him.

Mr. Brenon has adopted a policy of getting into direct and personal touch with exhibitors throughout the country by means of letters. The director is keeping up a big correspondence from his hospital cot. Mr. Brenon believes that this personal study of the needs and desires of exhibitors will be a vital factor in the progress of his producing corporation during the coming year.

Many letters have been coming from exhibitors regarding the capture of Otis Skinner and "Kismet" for the screen, proving the great popularity of Mr. Skinner in "the provinces." "Skinner and 'Kismet' will be the biggest bet of the year," wrote one theater manager. "It will be a superfeature really deserving the name."

Another mighty aid in the director's convalescence has been the success of "The Fall of the Romanoffs." Mr. Brenon's last production, at the Broadway Theater. The historical picture-drama has been doing capacity business since its premiere. It will run a third week at the Broadway and then move to a bigger theater.

MUTUAL PICTURES SIGNED FOR CUBA

Adolfo Roca Puts Through Contract for Oceanic Film Corporation

Some months ago negotiations were started by the Oceanic Film Corporation and Mr. Adolfo Roca, who is a prominent film importer and distributer of Havana, Cuba, for the establishment in Havana of a proper representation of the different films released under the Mutual banner.

Matters were brought to a head by Mr. Roca making a special trip to Chicago, where he conferred with the Oceanic Film Corporation and the executive powers of the Mutual Film Corporation, and the result of this visit was a confirmation of a contract running into six figures.

As a proof of the initial impetus that Mr. Roca is giving to placing Mutual films at the pinnacle of the industry in Cuba, he has made arrangements whereby they will first be shown in the "Gran Teatro Fausto," a theater which compares very favorably with the "Strand" or "Rialto" of New York.

American films have been kept out of Cuba, but Mr. Roca, being a man of foresight, and an old show-man, having a proper appreciation of what the public likes, saw in the production of the Mutual Film Corporation subjects that he knew would appeal to all the different elements that make up the Cuban audiences. This belief he substantiated by entering into the aforementioned contract.

METRO PICTURES FOR CANADA

Globe Films Gets Rights to "The Slacker" and "Call of Her People"

Arthur Sawyer and Herbert Lubin, prominent film executives who have acted as intermediary in several important contractual arrangements recently, announced last week the successful conclusion of negotiations between Phil Kauffman of Globe Films, Ltd., of Toronto, Canada, and Richard A. Rowland of Metro Pictures, whereby Mr. Kauffman's company becomes the Canadian owners of two big feature productions.

The deal, which was engineered by Messrs. Sawyer and Lubin, involves the sale for the Canadian rights of two of the biggest Metro specials of the year, namely, "The Slacker" and "The Call of Her People." The contracts whereby these two films were acquired by Globe Films, Ltd., were signed by Mr. Rowland and Phil Kauffman. These latest additions to the roster of pictures controlled by the Canadian distributors feature Emily Stevens in "The Slacker" and Ethel Barrymore in "The Call of Her People," and a strong advertising campaign will be carried out.

CONTRACT FOR CANADA

Jule and Jay J. Allen Add to Attractions for Chain of Theaters

Select Pictures has closed a contract with Jule and Jay J. Allen, the Canadian exhibitors, whereby their important chain of theaters throughout Canada will play all Select Pictures.

The signing of this contract places the Allens among the largest single distributors of pictures in the industry. This firm now controls the rights for Canada to Artcraft, Paramount, Famous Players, Select, and Monarch pictures, as well as a number of important individual productions. Their houses in Canada have built up big patronages by presenting quality pictures.

HIRSH BUYS FILM RIGHTS

Nathan Hirsh, president of The Pioneer Film Corporation, has purchased the New York and northern New Jersey rights to Julius Steger's "Redemption," "Cold Deck," with William S. Hart, "To-Day" with Florence Reed, "The Mad Lover," with Robert Warwick, Williamson Brothers' "The Submarine Eye" and Selig's "Garden of Allah."

PUBLIC DEFENDERS ATTEND PREMIERE

U. S. Officials on Hand for Initial Showing of Raver Film

Harry Raver last week sent telegrams personally to each of the nineteen Public Defenders throughout the United States inviting them to the initial exhibition of "The Public Defender," the screen production based on the book of the same name by Mayer C. Goldman. Assurances were quickly received by Mr. Raver that the majority of the officials of the country would be present at the premiere.

Among the cities which already possess a regularly elected or appointed Public Defender are the following: Los Angeles, San Diego, Cal.; Columbus, O.; Portland, Ore.; Omaha, Neb.; Pittsburgh, Pa.; Evansville, Ind. and Philadelphia, Pa.

While the screen production presents cogent reasons why the office of "Public Defender" should be created in every municipality possessing a district attorney or public prosecutor, it is not preachy or platitudinous, but is a forceful, human interest drama.

BUY WESTERN TERRITORY

Rights to "The Lust of the Ages" Sold by Ogden Pictures Corporation

Isaac A. Rosenthal of the Western Civilization Company closed a contract with the Ogden Pictures Corporation for the rights to "The Lust of the Ages" for the territory of Oregon, Washington, Idaho and Montana.

Mr. Rosenthal intends sending out six prints of the production to be exploited as a road attraction. Among the original ideas to be used in the exploitation of this attraction is street car advertising in the big cities, where the production is to play.

A contract was also closed with the Photoplay Exchange of Salt Lake City on the same production for the territory of Colorado, Utah, Wyoming and New Mexico.

Mr. A. L. Stallings, vice-president and manager of the Photoplay Exchange, reports that in a showing of the production to exhibitors he received bookings, which will keep three prints of that production working until the first week in January. The Alhambra Theater at Ogden, Utah, a house with a seating capacity of 2,500, immediately booked the production for a full week's run, beginning October 18.

The Photoplay Exchange also intend to inaugurate an extensive advertising campaign and will make prolific use of the film card novelty issued in connection with the production.

BEATRIZ MICHELENA
In Scene from "Just Squaw"

PLAYERS IN "SHAME"

Director Noble Announces Actors in Support of Zena Keefe

With his first special production for State rights, "Shame," in the final stages of cutting and titling, John W. Noble announces that in addition to Zena Keefe in the leading role of Mary McDermott, the players include Niles Welch as Dr. Donald Strong, Jr., Jack Dunn as Dr. Donald Strong, Sr., Lionel Belmore as Farmer Peters, Paul Doucet as Guesppi, Joyce Fair as Patricia Smythe, and Bell Boone as Gladys Morton.

Jules Burnstein, who is taking care of the business arrangements for the new feature, hopes to announce its initial showing next week.

OFFICE IN WINNIPEG

Bert Lubin, recently appointed general manager for Western Canada by Globe Films, Ltd., has opened a branch office in Winnipeg, in the Phoenix Block Building. Mr. Lubin, who will supervise all of the activities of his company in the western territory, has installed R. Rose as manager of the Winnipeg branch.

Lubin will make his own headquarters at Calgary, Canada, and has left for that point to arrange for the establishment of the main offices, through which channels all territorial and exhibition arrangements for Globe Film productions will be handled, embracing the western part of the Dominion.

PROGRAM ADVERTISING

N. H. Spitzer is executing a new idea for program advertising. He is having a blotter made with an artistic advertisement of Billy West in King-Bee comedies placed in the upper part of the blotter with liberal space left for the exhibitor to print his daily program.

NEW YORK AND NEW JERSEY

The Bee-Hive exchange, with offices in the Godfrey Building, suite 1103, has secured the New York and New Jersey state rights for all Billy West King-Bee comedies. Nat H. Spitzer will be general manager of the Bee-Hive Exchange.

READY FOR MARKET

Willis Robards, who recently brought East the Suffrage propaganda picture, "Mothers of Men," has been making some important changes in the arrangement and titling of the picture, and now has it practically ready for the market.

Kempton Green, for four years leading juvenile for the Kalem Company, after a year's absence, has returned to the screen. His first release will be for Metro in "The House in the Mist," starring Edith Storey, directed by Tod Browning.

A PRETTY SCENE FROM "SHAME"
Special State Rights Feature Produced by John W. Noble

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Man from Painted Post," Artcraft; "The Love Doctor," Vitagraph; "Fighting Odds," Goldwyn; "The Public Defender," Raver; "The Burglar," World Film

"THE MAN FROM PAINTED POST"

Five-Part Drama by Douglas Fairbanks from a Story by Jackson Gregory. Produced by Artcraft Under the Direction of Joseph Hennaberry.

The Players.—Douglas Fairbanks, Eileen Percy, Frank Campeau, Frank Clark, Herbert Standing, William Lowry, Rhea Haines, Charles Stevens, and Monte Blue.

POINTS OF INTEREST

The buoyant personality of Douglas Fairbanks. A story that holds the interest. The general excellence of the cast and direction.

Even without Douglas Fairbanks, "The Man from Painted Post" would be an enjoyable picture, for it possesses atmosphere that has always proved appealing on the screen, namely, that of life in the "wild and woolly West"—but, with the buoyant personality of the most favored of screen players, it is lifted far above the usual entertainment provided in "cowboy" pictures. There are many things for "Fancy Jim" Sherwood of Painted Post to do—and Doug does them in his inimitable way. There is a villain—dispose of him. There are two—dispose of them. There are three—or twenty—it's just the same. Riding across plains on a spirited horse, swinging from ground to house-top, rescuing fair ladies from villains—it's all in a day's work, and Doug smiles happily through it and gains still more devoted followers.

And there is a story, too, to "The Man from Painted Post." It concerns the life of one "Fancy Jim" Sherwood, the best and most fearless detective in the West. His latest mission calls him to a little town in Wyoming where cattle have been mysteriously disappearing. While there, solving this mystery, he meets a still more intricate problem in the person of Jane Forbes, a pretty school marm from Maryland. But before a week has passed "Fancy Jim" has not only won the hand of the little Maryland lady, but after undergoing many exciting adventures he finds the cattle "rustler," Bull Madden, and also discovers that this same Bull Madden was the murderer of his sister many years ago. So "Fancy Jim" cleans house for Bull and sends him to the penitentiary—and, with a gallop, is off to the hills with Jane and the little son of Bull, whom Jim had found such a pal.

Douglas Fairbanks as "Fancy Jim" was seen at his best. He displayed remarkable agility, shot sparingly—with both hands at the same time—mounted his horse with a three-yard leap and broke up the hand of villains in his own happy way. Eileen Percy was both pretty and appealing as Jane Forbes. Frank Campeau was a sufficiently "bad man" villain, and Frank Clark as the little son of "Bull Madden" was splendid.

There can be no question of the drawing power of Douglas Fairbanks, and combined with his personality there is a story that holds the interest and imagination of the spectators. The scenery is very beautiful and the picture has been directed with a fine care for details. H. S. D.

"THE LOVE DOCTOR"

Five-Part Drama by George P. Dillenback. Produced by Vitagraph Under the Direction of Paul Scardon.

The Players.—Earle Williams, Corinne Griffith, Webster Campbell, Evart Overton, Patsy De Forrest, Adele De Garde, and Frank McDonald.

POINTS OF INTEREST

A fantastic story that holds the interest. Earle Williams in the leading role.

The fantastic theme of "The Love Doctor" will interest many. The problem of changing characters, whether through science or moral suasion, has always proved absorbing, and in Vitagraph's new picture it involves three persons—a girl in whom the art instinct has not been developed, an ever-jealous woman and a doctor noted for his skill in brain surgery. Whether the things accomplished by this physician are possible is open to discussion. But the picture does provide a subject that is interesting—and different.

Dr. Brandt, a noted surgeon, is in love with Rose Deming, a girl in whom the power to love is totally lacking. So when Rose is hurt in an automobile accident he changes her brain cells to those of Blanche Hildreth, a woman who possesses too strong a love nature and has been entirely unrestrained in her efforts to obtain the doctor's love. But by making this transference Rose is changed entirely and becomes ungovernable in her desire to satisfy her passions.

Months after, Rose is found in the slums and is near death. Her mind is blank, and it is then that Dr. Blake, grief-stricken and remorseful, offers to change brain cells, assuring his friends that he has sufficient self-control and moral strength to counteract the exchange. So the picture ends with Rose returned to her former viewpoint and desires, and Dr. Brandt happy in the love of Blanche Hildreth, who is now a normal, loving woman.

Earle Williams as Dr. Blake presented a splendid picture of a self-controlled surgeon and was convincing in the passages calling for emotional acting. Corinne Griffith as the beautiful and loving Blanche Hildreth was charming, and Patsy De Forrest played Rose with admirable understanding. Smaller roles were well taken by Webster Campbell, Evart Overton, Adele De Garde, and Frank McDonald. Except for a slight confusion in presenting the nature of the players in the first reel, the picture was well directed.

This picture will prove successful to exhibitors whose patrons desire pictures of a thoughtful quality. H. S. D.

"FIGHTING ODDS"

Seven-Part Melodrama by Irvin S. Cobb and Roi Cooper Megrue, Featuring Maxine Elliott. Produced by Goldwyn Under the Direction of Alan Dwan and Hugo Ballin.

The Players.—Maxine Elliott, Henry Clive, Charles Dalton, George Odell, Regan Hughston, William T. Carleton and Eric Hudson.

POINTS OF INTEREST

Maxine Elliott's screen debut. The picturization of a Broadway melodrama. The artistic production given by Goldwyn.

A story of the Lion and the Mouse furnishes Maxine Elliott with material for her first picture, and as a woman whose beauty ensnares an invincible Wall Street Lion, Goldwyn could not have selected a better type than Miss Elliott, whose charms are known the world over. For her screen debut, Irvin Cobb and Roi Cooper Megure have fashioned their play, "Under Sentence," into a stirring melodrama which lends itself admirably to the screen. And Goldwyn have supplied the excellent direction and artistic effects which were found in their previous productions.

In a middle-western city, James Copley and his beautiful wife have contrived to make workmen in their factory contented through their co-operative plan. John Blake, an unscrupulous Wall Street financier, persuades Copley to merge with a "fake" motor company and thereby gains control of Copley's profitable automobile business. He then proceeds to change figures in an important account book which Copley had signed and sends for the district attorney, accusing Copley of fraud. So found unjustly guilty, Copley is sent to Sing Sing.

His wife then takes up the fight to redeem his honor, and learning of Blake's fondness for beautiful women, she gains an introduction to him under an assumed name and it is not long before Blake becomes enamored of her. Learning that the important documents are kept in his library, she gains admission to his house and with the help of a detective from the district attorney's office, she secures the papers, makes captive Blake and so obtains the freedom of her husband and sends Blake to prison in his stead.

As the beautiful Mrs. Copley, Maxine Elliott was altogether charming, and will undoubtedly prove a popular picture star. James Copley was well played by Henry Clive and Charles Dalton made a convincing Wall Street financier. The mob scenes were exceptionally well handled and many artistic effects were achieved through the capable direction of Alan Dwan and Hugo Ballin.

There can be no question of the success that will meet Goldwyn's third picture, "Fighting Odds." The name of Maxine Elliott will prove a valuable box-office asset. H. S. D.

"THE PUBLIC DEFENDER"

Five-Part Drama by Mayer C. Goldman and Frank W. Harris. Produced by Harry Raver Under the Direction of Burton King. Scenario by Frederick Rath.

The Players.—Frank Keenan, Alma Hanlon, John Sainpolis and Robert Edeson.

POINTS OF INTEREST

A new and vital departure in jurisprudence—the advent of the Public Defender, a state institution to defend the accused as the present district attorneyship works to prosecute. Trilogy of stars in the persons of Frank Keenan, Alma Hanlon, and Robert Edeson. A vital preachment, magnificently produced and exquisitely played.

"The Public Defender" bids fair to become the film event of the season. Launching, as it does, a plea for the poor man indicted of crime, it is as powerful in its appeal as Galsworthy's "Justice," and a thousand times more interesting.

The story concerns David Moulton, clerk in the office of Robert Murdock, a noted criminal lawyer, who discovers that his wife has been holding liaisons with his employer. He denounces them both bitterly and leaves. Murdock has the wife sue at once for divorce, naming an innocent little stenographer in the office as co-respondent, and through his manipulation of the case the decree is granted Moulton's wife. Murdock is next elected district attorney, and firing of Moulton's wife, he casts her off. She then takes up with an aged banker named Morrison. Meanwhile Moulton has obtained employment in the bank of which Morrison is president. Morrison, becoming involved financially, seeks to place the guilt of the bank's embezzled funds on Moulton. He lays his plans carefully, but on leaving the building late at night, he falls into an elevator shaft and is killed. Moulton, the one man known to have been there, is charged with the murder and tried by Murdock, his former employer. Unable to secure competent defense, Moulton is convicted and sentenced to die in the electric chair. All hope seems lost.

But Mary Reed, the stenographer, who has come in the meantime to love and be loved by Moulton, appeals as a last resort to the Public Defender, recently placed in office. He investigates the case and discovers evidence, on the very eve of the execution, which will warrant a stay. It may, however, be too late. The judge who sentenced Moulton is ten miles from the nearest telephone in the Catskills, and there is only four hours to make it in and return. So in a high-power automobile the lawyer and the girl race over mountain roads to save an innocent man's life. The stay signed, there is but an hour to return. And then, by the aid of an aeroplane, the girl brings the document to Sing Sing Prison just as Moulton is being led to the chair. The stay is granted, and he is subsequently freed.

John Sainpolis as Moulton gives a very fine and true performance, while Alma Hanlon as Mary Reed is quite excellent. Frank Keenan and Robert Edeson need no endorsement. They both gave excellent performances. D. A. B.

SCENE FROM "THE LOVE DOCTOR"
A Vitagraph Release Featuring Earle Williams and Corinne Griffith

"THE BURGLAR"

Six-Part Drama Based on the Play by Augustus Thomas. Produced by Peerless. Under the Direction of Harley Knoles and Released by World.

The Players.—Carlyle Blackwell, Evelyn Greeley, Madge Evans, Harry La Mott, Rosina Henley, Jack Drumier and Victor Kennard.

POINTS OF INTEREST

An appealing story of a popular type. Carlyle Blackwell in the leading role. The adaptation of a well-known play by Augustus Thomas.

Augustus Thomas' well known play of the same name has served to furnish the basic plot for "The Burglar," and while there is much added material the original idea has been retained. The story is of the sort that is dear to the hearts of motion picture enthusiasts and though its theme will not seem entirely new to them, there are numerous twists to the plot that are comparatively fresh. But the outstanding feature is that the story gives the producers a chance to utilize a large amount of sure-fire stuff. As a picture it resembles nothing so much as a piece of fine running machinery—a careful assembling of standardized parts, strong and durable.

The plot is rather too involved to give a clear outline in a few words. It follows for twelve years the career of a man who is started on the downward path by an accidental murder. He rises time and again only to be confronted with some insurmountable difficulty. At one period in his life he has secured a good position in a bank, is married, has a child and everything is going along smoothly when he implicates himself and is caught and jailed. Seven years later he turns up and unknowingly robs his own house. As he is about to make his escape he is shot.

Although an intricate mass of material has been used the producers at no time allow the story to become complicated, and it progresses evenly to the climax.

Each scene has been well staged and careful attention has been paid to details. Carlyle Blackwell gives an excellent performance in the leading role. Evelyn Greeley makes a charming appearance and Madge Evans is appealing. The rest of the cast gives capable support.

"The Burglar" will prove successful in the average theater. This type of story has always been popular. Advertising should mention that it is adapted from the play by Augustus Thomas. F. T.

"THE GHOST-HOUSE"

Five-Part Comedy by Beulah Marie Dix. Featuring Jack Pickford and Louise Huff. Produced by Paramount Under the Direction of William C. De Mille.

The Players.—Jack Pickford, Louise Huff, Olga Grey and James Neill.

POINTS OF INTEREST

Personalities of Louise Huff and Jack—brother of Mary—Pickford. Quaint little comedy of two girls in a haunted house, with a bank burglar and a college boy.

"The Ghost-House" possesses at least one unique distinction in that it does not contain a dull moment. More than this, it contains many an amusing one, as well as a story that, for its quaintness and charm, is wholly unforgetable.

Lois Atwell, the sole support of her widowed sister and child, inherits, upon her uncle's death, the ancestral halls of the Atwells—a house which is said to be haunted. The inheritance is opportune, as Lois has just lost her position. So, she and her sister, with the little child, prepare to move to the old house and take up quarters there. Meanwhile, Jeremy Foster, the aged Atwell gardener, who has encouraged the belief that the house is haunted to conceal the fact that he is a "fence" for criminals, receives a visit from his nephew, a yegg man, who has just robbed the Glenvale bank. Lodging the "yegg" and his loot in the attic, old Jeremy departs for his cottage nearby. The girls then arrive, and, at length, prepare for bed.

In the meantime, Ted Rawson, a college student, is made to pass the night in the haunted house as part of his initiation into his college fraternity; and, doing so, alarms the girls. Lois, who has been presented with a revolver and a pair of handcuffs by a policeman neighbor, meets and makes a prisoner of Ted, believing him to be the man who robbed the Glenvale bank. The noise of the affair, however, awakens the real burglar, who descends to investigate, and, on seeing the girls in their white night gowns he thinks they are ghosts, and flees in a panic. The identity of Ted is finally established, the real offender captured, and the picture ends pleasantly for all concerned—except the yeggman.

Miss Louise Huff makes a winsomely appealing little figure as Lois Atwell while Jack Pickford is a good juvenile. The direction is excellent. D. A. B.

"SHALL WE FORGIVE HER?"

Five-Part Drama from the Play by Charles Garvice. Produced by Peerless. Released by World.

The Players.—June Elvidge, Arthur Ashley, Herbert Barrington, George MacQuarrie.

POINTS OF INTEREST

Dramatic story of an innocent girl who errs, marries, is discovered—and forgiven. Wholesome personality of June Elvidge. Impressive desert scenery.

"Shall We Forgive Her?" conveys two profound moral messages for women, i.e., don't marry a man with bad habits, in the hope that you may reform him, and if you have a skeleton in the closet disclose it before and not after matrimony. Therein is the law and the prophets for all prospective brides. But just how Grace Raymond failed in each of these, to her undoing and to her final glorification, comprises the story of the latest release by the World.

Neil Garth, a dissolute young farmer, and Grace Raymond, an innocent country girl, are sweethearts, when Garth decides to go West and prospect for gold. A year elapses, and he sends for Grace. She departs against her friends' wishes, and arrives at length in a desert mining camp. There she finds Garth completely demoralized. He accomplishes her ruin, and they live together until one day a lone prospector, crazed by thirst, wanders to her cabin, where she cares for him. Garth, returning, plans to rob the prospector of his gold, but Grace thwarts this and enables the latter to escape. Before he goes, however, he gives her the address where she may find him should she ever return to civilization. Garth then attacks Grace, and she strikes him over the head with a whiskey bottle. He falls senseless and she leaves.

Arriving in New York, she finds work in a mission, and after a year's time marries a man who is deeply in love with her. All is happiness then, until Garth appears and strives to blackmail Grace under threat of telling her husband. The husband, however, finally learns of the matter, and, deaf to his wife's avowal of innocence, he orders her from the house. She goes sorrowfully, leaving her baby son behind her. It is then that she thinks of the address the prospector gave her, and it is the prospector who, knowing all, forces Garth to a confession of her innocence in the presence of her husband. Pity conquers and Grace is forgiven.

June Elvidge as Grace is refreshingly wholesome, while George MacQuarrie as the prospector is at all times forceful and convincing. D. A. B.

"THE FIGHTING TRAIL"

Serial Featuring Carol Halloway and William Duncan. Produced by Vitagraph Under the Direction of William Duncan.

"The Torrent Rush." Episode 5.

The Players.—William Duncan, Carol Halloway, George Holt, Joe Ryan, and Walter Rogers.

POINTS OF INTEREST

The daring rescue accomplished by William Duncan. A wedding scene in a mining town. The interest maintained throughout each episode.

While the fourth episode left the spectators in doubt as to the rescue of Nan, we see this daring feat accomplished by Gwyn in the stirring chapter, "Torrent Rush." Here Gwyn plunges into the rushing waters and saves Nan just before she reaches the whirlpool. This done, they set out to locate the mine. After reaching the entrance to it, they decide to return to the village until a railway can be built to carry the precious ingredient to the city. They also decide to be married immediately, and a house is built for them near the mine. After the wedding they go alone to their new home. Reaching there, they are surprised by a visit from Von Rieck and his gang, who seize them. Meanwhile a rescuing party has been sent out by the townspeople. Von Rieck and his treacherous party flee, and Gwyn, released, rushes after them and succeeds in capturing one of the group. The picture fades out with Gwyn at the water's edge, struggling to overcome his assailant. H. S. D.

"FROM LONDON TO LARAMIE"

Two-Reel Lake Comedy, Featuring Harold Lloyd. Produced by Rolin. Under the Direction of Hal Roach and Released by Pathe.

The Players.—Harold Lloyd, Snub Pollard and Beebe Daniels.

POINTS OF INTEREST

Plenty of the kind of comedy that audiences like.

The title of this exceedingly humorous two-reel Lake comedy would lead us to suppose that it recounts the adventures of some sort of a trip. It does in a small measure, but the real fun begins when the two travelers reach Laramie, a western hamlet of uncertain merits and few modern improvements. The aforementioned tourists comprise an English lord, in the person of Snub Pollard, and his valet, who is actively characterized by Harold Lloyd. From the minute they arrive they get into every conceivable kind of trouble, thereby providing a succession of incidents that will make anybody laugh.

The slapstick method is of the roughest kind, but without a single instance of vulgarity. In all of the previous Lake comedies there has been an abundance of new material situations that have been unspeakably funny and "From London to Laramie" contains the same amount of novel stuff.

If an exhibitor will stand by the exit of his theater just after he has shown this picture he will see a smile on the face of every patron. It is an excellent film to follow a dramatic feature. F. T.

CARLYLE BLACKWELL AND MADGE EVANS
In scene from the World-Brady Picture, "The Burglar."

"THE MOTH"

Six-Part Drama Featuring Norma Talmadge. Produced by the Norma Talmadge Film Co. Under the Direction of Edward Jose. Released by Select Pictures.

The Players.—Norma Talmadge, Hassard Short, Eugene O'Brien, Virginia Dare, Adolph Menjou, Donald Hall, Maud Allen, Frank Kingdon, Robert Vivian, Kenneth Worms, and Aida Armand.

POINTS OF INTEREST

A strong cast. The excellent direction. A story of a morbid character.

Domestic difficulties have a morbid fascination for all onlookers. In "The Moth" we see a worthless husband demand more and more money from his wife, with which he maintains a second establishment. We next see him advising the lady in charge to marry some rich man but not to drop their relations, and finally we see suicides, blackmail and illicit love making. And so the morbidness loses its fascination and just naturally turns to disgust.

"The Moth" first shows a romantic young girl married off before she reaches the age of discretion to a society bounder. The story then follows their married life through a succession of episodes that play upon two of the spectators' emotions—pity, for the wife, and hate, for the husband and his friends.

The thoroughly able acting of the company of players, who have been well chosen, brings out every single point in the story to its full value. Individually they contribute performances that are effective. Norma Talmadge, the star, is excellent and the great number of attractive gowns that she wears will appeal to the feminine portion of the audience. In directing the picture Edward Jose carries out his reputation for masterful work. He has carefully developed the plot, established atmosphere and his settings are correct and tasteful. The action progresses evenly and he has not allowed the interest to lag during the six reels.

Although "The Moth" is not morally harmful it is not just the thing to exhibit to audiences of young people. It will certainly please the morbidly inclined. F. T.

"THE FATAL RING"

Serial Featuring Pearl White. Produced by Astra Under the Direction of George B. Seitz. Released by Pathe.

"The Dagger Duel." Episode 15.

The Players.—Pearl White, Warner Oland, Ruby Hoffman and Henry Gsell.

POINTS OF INTEREST

Rapid action. The auto chase, which ends in one plunging over a cliff.

In this episode the love interest is increased, as Tom proposes to Pearl and is accepted. He has saved her life by taking her from an automobile that is about to crash over a cliff, she having been pursued, caught and bound in it by Carslake and his henchmen. In proposing Tom tries to get Pearl to give up her quest of the violet diamond, but she refuses. A few days later Pearl's family give a masquerade ball to celebrate the engagement, which gives Carslake an opportunity to come to the house disguised so as to secure the setting for the diamond, which he is informed is secreted in a suit of armor.

The priestess of the secret order, who is also after the diamond, is also an uninvited guest, and when Carslake tries to get the setting a fight results. Cicely has the diamond in her possession, and when she attempts to run away she is shot and the priestess takes the stone from her. In the meantime Carslake has been able to secure the setting and is about to depart when Pearl holds him up at the point of a gun, and just as he is handing it over one of his followers overpowers Pearl and the episode fades out, leaving the question of what they will do with the girl until the next chapter. F. T.

"THE TORTURE OF SILENCE"

Five-Part Drama Featuring Mrs. Emmy Lynn. Released by Pathe.

POINTS OF INTEREST

A leading woman of exceptional emotional powers and beauty. Fine lighting effects.

It is understood that Mrs. Emmy Lynn makes her first American screen appearance in "The Torture of Silence," and Pathe made a wise move in selecting this feature to introduce the French star. The reasons for "The Tortures of Silence" being a fine vehicle for her debut are, a story giving her many opportunities to display her remarkable talent for emotional expression and the exceptionally artistic lighting effects that set off her beauty.

The story, in the main, recounts the campaign of silence indulged in by a husband against his wife. He has spirited their child away and keeps him in seclusion and refused to give any details regarding the child's welfare or whereabouts. Thus he punishes his wife for refusing to divulge the name of a former lover, whom the husband believes existed in the past and suspects of being the father of the child. When it is proved that the child is his own son he lifts his cloud of silence and takes his wife to see the boy and there is a reconciliation.

The tale has barely enough material in itself to uphold the interest for five reels, but the manner in which it is acted and produced make up for this deficiency, and the spectator's attention is held by the acting and the artistic photography. Besides Mrs. Lynn, the rest of the cast, whose names are not given, is excellent. The actor who plays the husband gives a dignified performance that fits the atmosphere of the picture.

"The Torture of Silence" is an excellent feature for the average house. It is artistic, has appeal and it will please. F. T.

"WILD SUMAC"

Five-Part Drama by Elaine Sterne. Produced by Triangle under the direction of Wm. V. Mong. Photographed by Eddie Galler.

The Players.—Margery Wilson, Edwin J. Brady, Frank Brownley, Wilbur Higby, George Chesebro.

POINTS OF INTEREST

Colorful portrayal of life in the Canadian Northwest. Eerie characterization of Margery Wilson's.

"Wild Sumac" is so rich in color, of settings and of personalities, that its appeal to the jaded modern is potent. Exotic and bizarre, it conveys, in the unique excellence of its direction and playing, a conviction that is satisfying to the soul. Such a picture, as an entertainment simply, cannot fail to have a definite esthetic value.

Jacques Fontaine, a French-Canadian, shoots a man in a tavern brawl, and then flees from the settlement, a fugitive from the Northwest Mounted Police. Fifteen years later, he wanders into St. Croix, Alberta, where he meets Lupine, a half-breed trapper. Lupine's daughter, Sumac, is a wild little creature, and Jacques becomes infatuated with her. Pierre du Fere son of Armand du Fere, who is constructing a railroad through St. Croix, gets acquainted with Jacques and with the whiskey and cards that Lupine traffics in at night. Beholding Sumac, he is inflamed by the girl's wild beauty and strives to make a conquest of her. He fails, and later, in a card game with Lupine, accuses the half-breed of cheating. Lupine shoots him. Sumac, an eye witness, is then accused by Lupine of the crime and is taken into custody by Sergeant Lewis of the Northwest Police. But Jacques, who has been away, returns, and a fearful fight takes place in Lupine's cabin, as he strives to wring a confession from the half-breed concerning the murder. He succeeds notably, for Lupine confesses that Sumac is not his daughter but is the neice of Armand du Fere. Jacques, in his excitement, betrays his identity to Sergeant Lewis. But Lewis informs him that the man he shot did not die. So Jacques prepares to depart for Calgary, where, after a brief hearing by the police authorities, he can return to St. Croix and to—Sumac.

Margery Wilson, as Sumac, is so exceptional in the rare quality of her appeal that it can be said merely that she makes a good picture better. Frank Brownley, as Lupine, gives a fine and finished performance. D. A. B.

"ANYTHING ONCE"

Five-Part Comedy Drama by Isola Forrester and Mann Page. Scenario by William Parker. Produced by Bluebird under the direction of Joseph De Grasse. Starring Franklyn Farnum.

The Players.—Franklyn Farnum, Claire Du Brey, Margery Lawrence and Sam De Grasse.

POINTS OF INTEREST

Exuberant personality of Franklyn Farnum. Story with a well created and well sustained element of suspense. Eastern and western settings.

To try anything once is a curious philosophy of life—yet, as a producer of adventure, it probably can't be beaten. At any rate, it was Theodore Crosby's motto, and if it did get him into a whole lot of trouble, it—by the same token—got him out of it.

Theodore Crosby's uncle dies leaving him a vast cattle ranch in Arizona, with the provision that he live on it six months and, at the end of that time, marry his distant cousin Margery Stewart. The latter clause is no hardship for either of them, as there is nothing that they both would rather do. So, Theodore prepares to occupy his new inheritance and goes to meet his late uncle's lawyers. These worthies, in seeking to discourage Theodore's occupancy of the ranch and thereby conclude an immediate and profitable sale, recount harrowing tales about one "Horned Toad" Smith, who has threatened to shoot Theodore on sight. Theodore, however, announces his "anything once" dictum and departs for Arizona.

Arriving there, he protests the aforesaid "Horned Toad" from some honest and irate citizens, and moves out to the ranch. Then, Dorothy comes on, and is kidnapped by "Horned Toad's" gang. Theodore rescues her only to be kidnapped himself. But it is when "Horned Toad" (an arch humorist, too) is about to brand Theodore with a hot iron, that he recognizes his erstwhile protector. Explanations and a truce follow, and the picture ends imparting the impression that Theodore and Dorothy have decided not to wait the full six months.

Franklyn Farnum, as Theodore, is somewhat Fairbanksian in his appearance and manner, but this is an offense which may easily be overlooked. Why, however, gentlemen of the screen feel called upon to achieve the dental grin so frequently still remains an insoluble mystery. D. A. B.

"ONE SHOT ROSS"

Five-Part Drama by Lambert Hillyer. Produced by Triangle under the direction of Cliff Smith.

The Players.—Roy Stewart, Josie Sedgwick, Jack Richardson, Louis Durham, Wm. Ellingford, and Leo Willis.

POINTS OF INTEREST

A red-blooded drama of thrills and chills. Western mountain scenery.

Those patrons of pictures, for whom the two Dicks, Diamond and Deadwood, did not form a part of their early literary nourishment, will be no less than inspired by "One Shot Ross." And those, for whom they did, will be satisfied. For "One Shot," of a truth, is the human incarnation of youthful adventurous ideals.

Drifting into Painted Gulch, a southwest prairie town, "One Shot" Ross confirms his sobriquet by promptly killing two men who attempt to kill him. Touched, however, by the spectacle of his victim's child mourning over her dead father, "One Shot" resolves to abjure evil ways and return to civilization. So tendering his pistols to "Shorty," the bartender, he departs in the stage coach.

The coach bearing a consignment of gold, is held-up by outlaws, and in the runaway and smash-up that follow, "One Shot" at length regains consciousness in the Sheridan Ranch. There, during his convalescence, "One Shot" learns enough from Nan, daughter of the rancher, to convince him that the instigator of the hold-up was Jim Butler, a cattleman. So, upon his recovery and the killing of Nan's father by the outlaws, "One Shot" starts for the Butler ranch, where, under pretense of feeble mindedness, he obtains work. Procuring his evidence, he decides that the time for action has come, and he sends to "Shorty" for his guns. Then, in a scene of gripping intensity, when Butler tries to ravish Nan, "One Shot" kills him, and finds the girl he loves.

The picture is wonderfully directed and is, in all ways, a thriller. Roy Stewart conveys that iron quality of manner which makes even melodrama plausible. D. A. B.

Goldwyn Pictures

Goldwyn's Great National Advertising Campaign

NEXT WEDNESDAY—October 10—Goldwyn Pictures, the Goldwyn stars and the Goldwyn standards of production will be introduced to millions of friends of the screen in *the first of a series of advertisements in The Saturday Evening Post.*

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Whitman's animated cartoon titles, each one extremely humorous and containing a definite idea back of it.

"Glacier National Park"
One Reel, Released Oct. 8.

In this scenic the Educational Films are releasing a thousand feet photographed amid scenes of such majestic grandeur that they are positively thrilling. The clearness of the camera work and the artistically selected "shots" bring to the screen a scenic feature that fairly takes the spectator to this marvelous spot. Mr. Whitman has also illuminated the reel with his unique animated titles.

These scenics will be an interesting addition to any program. Besides being beautiful they are instructive. F. T.

EMPIRE PRODUCTIONS

"The Beautiful Adventure" and "The Unforeseen" on Mutual Program

In "The Beautiful Adventure," the Empire All-Star Corporation have a story that is expected to repeat on the screen the great success it had on the stage when produced by Charles Frohman.

It tells of a young girl who refused to marry the dry old "stick" her aunt had chosen for her—albeit he is wealthy—preferring instead to marry the man of her choice.

Just what plights her wilfulness lead her into; how she flies at the eleventh hour in her wedding dress; of the natural mistake made by her grandmother in thinking the eloping couple husband and wife, and the various other complications, are told with a delightful delicacy that, however, loses none of its Gallic piquancy in the telling.

Ann Murdock interprets the same stellar role that she did on the stage, that of Helene, and is ably supported by David Powell, who as the romantic young Frenchman is at his best.

Other members of the cast are Ada Boshell, Carl Sauerman, Vera Fuller Mellish, and Kate Sergeantson. The date set for the release of "The Beautiful Adventure" is Oct. 15, on the Mutual program.

"The Unforeseen," the next Empire picture, made under the direction of John B. O'Brien and in which Olive Tell is the star, is scheduled for Oct. 22 release. "The Unforeseen" was written by Captain Robert Marshall, the English author who has such successes to his credit as "The Second in Command" and "The Royal Family."

It tells a story, unusual in plot and development, of a girl who runs away with the wrong man but is, through a lucky happening, saved from a great mistake and marries a man she loves. This man is blind but recovers his sight only to recognise in his wife a girl whom he once saw in a compromising situation. In swift moving sequence the complications are unraveled and the story ends, as stories should, with every one happy.

Although not having had much experience on the screen, Miss Tell adds decided dramatic talent to her great beauty and charm, and her interpretation of Margaret Fielding is sure to be regarded as a noteworthy performance.

David Powell has in the role of Walter Maxwell, the man suddenly stricken blind, a role full of difficulties, and it takes all Mr. Powell's powers of dramatic expression to make it convincing. That he does so, and that Mr. Powell will add one more laurel to his reputation, is agreed by all who have seen it. Others in the cast are Eileen Dennes, Warburton Gamble, Fuller Mellish, and Lionel Adams.

Leo Nomis, a Paramount player who is noted for his daring, has received a commission as First Lieutenant in the United States Army Aviation Corps and will leave the Western studios shortly for the East to start training. Out of a class of 27, Nomis was the only one to pass successfully all the severe tests and was the only one accepted by the Government.

"THE FIBBERS"

Five Part Comedy Drama by James W. Adams. Essanay. Perfection Picture. Released by George Kleine System.

The Players.—Bryant Washburn, Virginia Valli, John Cossar.

POINTS OF INTEREST

A rattling good story, capably performed.

Had O. Henry lived to write motion picture scenarios, he unquestionably would have written "The Fibbers." For, in its unexpected and synthetic ending, it seems more like O. Henry—to employ a familiar paradox—than O. Henry does himself.

The story is of Peter Cort, a young architect, and his wife Barbara, who witness a railroad accident near their suburban home, and rescue a tramp from a demolished freight car. The tramp, a drug fiend, is taken to their home, where he is put to bed and attended by a physician. The weeks pass and the expenses for this act of kindness mount rapidly for Peter and Barbara. Peter is troubled, and Barbara, discerning this, endeavors to find some way to help matters financially. So she writes a play, and, upon reading it to the tramp, is rendered invaluable aid by him in its structure. He then advises that she send it to Phillip Allen, the great play producer. She does so, and the play is accepted—unbeknown to Peter.

Meanwhile, Peter has secured a contract to build a house for a Mrs. Stoddard, and he keeps it secret from Barbara. But each, ultimately, sees the other in the company of the respective patrons, and both become furiously though silently jealous. The denouncement comes when Barbara's play is finally produced. They return home with Allen, the producer, to find the tramp missing; and it is then that Allen shows them a letter written by the tramp which explained his prompt acceptance and production of the play. The tramp was an old friend and—the father of Mrs. Stoddard, Peter's client.

Bryant Washburn, as Peter, plays with fine serio-comic artistry, while Virginia Valli is most convincing as the impulsive young wife. D. A. B.

TWO SCENICS

"A Flying Trip Through the Hawaiian Islands."

Two Reels to Be Released a Week Apart, by the Educational Films Corporation of America, on Oct. 8 and 15, Respectively.

Each corner of the world has natural wonders of its own, but few more beautiful have been photographed than these scenes of Hawaii. The alluring tropical wonders here shown have been told in prose and poetry by some of the world's most gifted writers and also have been the inspiration of a tiresome lot of popular songs, but they have never been visualized in such a comprehensive manner. Besides the beauties of the country these pictures also include some of the industries, aquatic sports and interesting views of the crater of an active volcano.

The first reel takes us on a ride on the Hilo railroad, affording scenes of the greatest beauty. Then we are shown the processes of the sugar cane industry, the various modes of fishing and some closeups of native types. In the second reel we are shown the exciting surf riding done by the natives, who have mastered the art of riding at a thirty-five mile per hour clip on the crest of incoming waves with a skill and dexterity that has never been equaled or imitated successfully by any other race. The last portion gives us views of the active volcano of Kilauea, where a raging sea of molten lava is seen lashing at the sides of the crater. The entertainment of this scenic is considerably increased by Victor

PATHE TO RELEASE RUSSIAN ART FILM

First of Series on Oct. 21 Program—Serials with Thrills

One of the most important features of Pathe's program for Oct. 21, is the first of the Russian Art Films to be released by this company and described as the initial drama of a series which marks something new in photoplays.

This picture, produced in the new democracy in six reels, is adapted from the famous story by Pushkin, one of the foremost of the Russian writers, and its cast includes Mozukin, conceded to be the greatest actor in Russia.

Mollie King stars in the sixth episode of "The Seven Pearls," entitled "The Abandoned Mine," with Creighton Hale and Leon Barry, produced in two reels by Astra.

More thrills than ever mark this episode. An explosion frees Ilma and Harry and knocks Perry insensible. Ilma and Harry are captured and sentenced to death, but Perry, having established his identity, is allowed to wander about. The leader of the band is about to shoot Harry in spite of Ilma's screams, when Perry enters with a can of nitroglycerine and suddenly throws the can at the gang. An explosion follows. Perry lies motionless; Ilma and Harry are insensible as a rescue party starts to save them, brought to the spot through an ingenious method employed by Harry to attract attention.

Pearl White stars in the 16th episode of "The Fatal Ring," produced in two reels by Astra. This episode has two big thrills. The first is when Pearl is thrown by Carelake and his adherents into quicksands and narrowly escapes death. The other is at the end of the story when, after many fights and much fast action, she takes refuge under a pile driver without realizing that the immense hammer is just above her. As the picture fades out, Carslake pulls the lever and the huge piece of iron begins to fall.

There is on this program a two-reel Lonesome Luke Comedy produced by Rolin and entitled "Lonesome Luke from London to Laramie."

A split reel Pathe-Colored scenic and educational is "A Corner of the Morvan," showing beautiful scenes of that picturesque France which has not been despoiled by barbarians, and "The Wild Duck," part of series released under the main title "Our Game Birds." There are also an International cartoon and scenic split reel and Hearst-Pathe News No. 86 and No. 87.

HART'S FIRST ARTCRAFT

"The Narrow Trail" Title of Picture Produced by Ince

On Oct. 15 William S. Hart will be seen in his first Thomas H. Ince photoplay, to be distributed through Artcraft Pictures. In addition, "Big Bill" on this day discloses his initial efforts as an author, the story of the photoplay having been written by himself.

"The Narrow Trail" is the title of Hart's picture, which presents him in the role of Ice Harding, an outlaw of the plains. As leading lady, Sylvia Bremer, the beautiful Australian actress who has recently made such pronounced successes in Ince pictures will appear. Others in the cast are Milton Ross, Robert Kortman, and of course, "Fritz."

PUPILS SEE "THE BURGLAR"

Prizes Offered to Students for Best Essays on the Photodrama

"The Burglar," a World-Picture Brady-Made, starring Carlyle Blackwell and featuring Madge Evans and Evelyn Greeley, is in its second week at the Park Theater, New York, where the attendance has been large and the recognition of the merits of the performance most cordial.

Fifteen hundred pupils of the Boys' High School of Commerce, 155 West 65th Street, and five hundred pupils of the Merchants and Bankers School, 58th Street and Madison Avenue, attended the first Monday's afternoon showing. The young men are competing for several prizes to be given for the best essays upon the photodrama—indicating that the interest of the general public has extended to some of New York's largest educational institutions.

ENGAGE JOHN WATERS

Fred J. Balshofer, president of Yorke Film Corporation, has engaged John Waters as his assistant director for Harold Lockwood's next Metro wonderplay, "Love Me for Myself Alone," and for subsequent productions.

Mr. Waters has for the past year been associated with "Doc" Willat of Technicolor. Previous to that time he was assistant director to Wray Physioc at the Biograph, in the production of two-reel and three-reel features. He has also worked for Reliance, Rex and other companies, on both the East and West coasts.

EXCHANGE MAN REPORTS

A. J. Nelson, branch manager for General Film Company at Washington, D. C., was a visitor at the home office of General last week. He reports a strong demand for the O. Henry and George Ade releases, as well as an unusual amount of interest in the de luxe production of "Camille" with Helen Hesperia, just released by General.

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Prints of this remarkable production that played to capacity business for a month at the Criterion Theatre, New York, are now in all Goldwyn offices throughout North America and bookings can be made only through

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FROM TOWN TO CITY

Chester Clapp Prepares Scenario for William Russell Feature

William Russell will be presented in a new role in his forthcoming feature "A Night in New York," written by Charles Turner Dazey and Frank Dazey and adapted for the screen by Chester B. Clapp. Russell will be presented as a station agent at Hohokus, Maine, whose one desire in life is to go to New York. He gets there—and immediately the story becomes complicated.

Francelia Billington, as Gwendolyn Van Loon, has the leading feminine role. She is a beautiful society girl, daughter of a wealthy government official at whose house the Hohokus station agent finds himself all mixed up because of mistaken identities.

Carl Stockdale, Edward Peil and Alfred Ferguson have important parts and Harvey Clark has again been assigned the role of screen father to William Russell.

Through Paramount Progress and the activities of the Paramount organization on behalf of Paramount exhibitors throughout the country, the three letters "E. S. D." are coming to have a significance. "E. S. D." stands for "Exhibitors' Service Dept."

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PRODUCTION MANAGERS KEEP WEST COAST STUDIOS BUSY

Lois Weber Returns from Trip to Arizona—Ingraham Completes First Margarita Fischer Picture

BY MABEL CONDON

LOS ANGELES, CAL. (*Special*).—Lois Weber has brought her company back to her Los Angeles studio after ten days of picture making in Arizona.

Pierre Hungate, engagement manager at Universal City, is another popular young film man who has been called to the training camp at American Lake, Washington.

Kenneth McGaffney is quite at home in his new position, namely, that of Western publicity manager for Paramount interests. Mr. McGaffney has appointed as his assistant Pat J. Dowling, who has successfully handled publicity for the Yorke-Metro studio previous to his present appointment. He is also a contributor to the various picture fan magazines.

H. C. Nutt, general manager of the Salt Lake Railroad, entertained a party of film folks on the evening of Mary Pickford's benefit for the Los Angeles Orphan Asylum. Dinner and seats at the picture benefit were enjoyed by Mr. Nutt's guests.

Lloyd Ingraham is well under way with the first Margarita Fischer picture made under her new contract with the American Company at Santa Barbara. Mr. Lloyd's cast comprises, in addition to Miss Fischer, Jack Mower, L. C. Shumway, and Hal Clements.

Anita King is completing her third Mutual feature at the Balboa studio. Arthur Shirley plays opposite her in this production.

George Melford is directing Wallie Reid and Ann Little in Frank Spearman's story, "Nan of Music Mountain." The company is now on location in Bear Valley.

C. B. DeMille has gone into the mountains in northern California to hunt big game.

Roy Marshall, assistant director to George Melford, is in the draft list, and has gone to the concentration camp at American Lake.

With Mary Miles Minter

Alan Forrest plays the leading masculine role opposite Mary Miles Minter in her new picture, "The Mate of the Sally Ann," under direction of Henry King. Henry Albert Phillips is the author of this story, which was adapted to the screen by Elizabeth Mahoney. George Periolat, Jack Connolly, and Adele Farrington support Miss Minter.

Los Angeles suffered what the Angelines term earthquake weather for two days during the past week, and for the first time in years lightning flashed in the California skies, said lightning picking out the Fox studio on Western Avenue as a target. Very little damage was done, however.

B. A. Rolfe, of the Metro studio in Hollywood, has production well under way, the Tod Browning company being the first to begin actual "shooting."

E. H. Allen has been appointed by Thomas H. Ince business-manager of the William S. Hart studio in Hollywood, formerly the Mabel Normand plant.

The Signal Company's studio in Los Angeles was occupied two days of the past week by the William Russell company from the American studio at Santa Barbara.

Helen Holmes leaped from a speeding locomotive into an automobile in the annual head-on-collision held at the California State Fair at Sacramento recently.

The tenth episode of "The Lost Express," featuring Helen Holmes, is under production by J. P. McGowan.

Richard Stanton is directing a feature picture at the Fox studio, which has Enid Markey, Ralph Lewis, and Bertram Grassby in the leading roles.

William Branton, of the Signal Company, has issued a call for candidates for a hockey team to practise and hold exhibition games at the Los Angeles Ice Palace.

Mary Pickford's "Fighting 600," meaning the 2nd Battalion of the First California Field Artillery, held a mess fund ball at Trinity Auditorium one night last week, and Mary was the honored guest.

Supporting William Russell

The cast supporting William Russell in his newest Mutual feature, "A Night in New York," comprises Francelia Billington, Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederick Vroom, and Carl Stockdale. C. T. Dazey is the author of the comedy-drama, "A Night in New York."

George Ahern, a stock member at the American Film studio for the past three years, was in the draft call and has gone to Camp Lewis at American Lake, Washington, with the first Santa Barbara contingent. William Russell's gift to the departing Santa Barbara boys was a shipment of ten thousand cigarettes.

"The Eighth Great Grand Parent" is the story by George Randolph Chester and Lillian Chester which Director William Wolbert is putting into production this week at the Vitagraph Hollywood plant. Mary Anderson and Alfred Whitman have the leading roles in this story, the original picturization of which was made by Garfield Thompson and reconstructed by George H. Plympton.

Vitagraph's "Fighting Trail" serial, produced by William Duncan, is declared by the Pantages management to be one of the best paying attractions in the way of a serial that this show house of serials has ever run. William Duncan and Carol Holloway are featured in this serial.

Director David Smith is producing O. Henry stories at the Vitagraph plant in Hollywood.

A directors' meeting has been called for the Mena Film Company in Hollywood for early October. The following out-of-town directors will arrive for the meeting and spend a week watching the production of the Mena Company's multiple-reel feature, "By Super-Strategy," under Howard Gaye's direction: John R. Kuehn, New York city; Dr. L. W. Jones, Chicago, and Foreign Director Robert R. Hollister, Dayton, Ohio.

Gertrude Griffith, resident manager of the Hollywood Studio Club, called together various people of the motion picture industry at a dinner at the Studio Club to discuss ways and means whereby the club can best serve the girls who come to it fired with the ambition to work in pictures. Mrs. Ford, of the Morosco engagement department; Mr. Goodstadt, in charge of the Lasky Company's engagement department, and M. E. M. Gibsone, whose experience in casting for companies is a wide one, contributed the helpful talks of the evening. Mrs. William De Mille also had some valuable suggestions to make. Miss Griffith is succeeded at the expiration of her term as manager of the Studio Club by Miss Harris, from Hull House, Chicago.

J. L. Merrick is the new manager at the Mutual Film Exchange in Los Angeles.

Among the Exhibitors

"The Honor System" is in the second week of its run at Miller's Theater.

"The Liar Sinister" is another feature booked for a two-week showing at Tally's Theater.

Harry C. Canfield has Roscoe Arbuckle at his Garrick Theater in his newest Paramount comedy, "Oh, Doctor."

Dustin Farnum follows up his success in "The Spy" with his immediate reappearance at the Alhambra Theater in "North of Fifty-three."

MABEL CONDON.

BRENON WINS CASE

Blumenthal Restrained from Showing Picture of Iliodor

Judge Charles M. Hough in the Federal District Court last week issued an order restraining Ilen Blumenthal, the Export and Import Film Company and Isaac H. Chadwick from reproducing any photograph of Sergius Trufanoff, known as Iliodor, the Mad Monk, in any costume worn in Herbert Brenons photoplay, "The Fall of the Romanoffs" and from using any title similar to that of Mr. Brenon's play.

The order was issued on the application of Mr. Brenon and the Iliodor Picture Company, and affidavits were presented to show that Mr. Blumenthal in July had copyrighted the title of his photoplay as "Ivan the Terrible."

"NOT UP TO STANDARD"

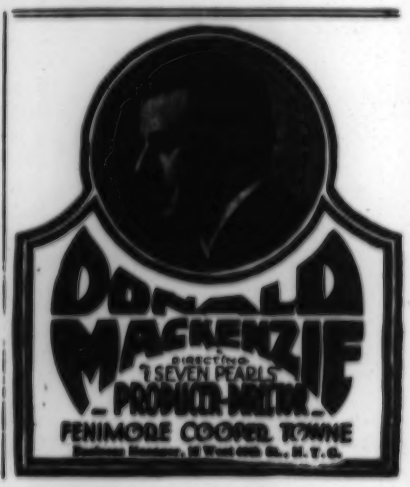
Ernest Shipman has just cabled his brother, Frederick Shipman, at Sidney, Australia, as follows: "Not up to standard."

This was in reply to a cable request from Frederick Shipman to investigate the merits of a certain feature picture which Frederick had contemplated adding to his list for Australia.

Ernest Shipman has sold his brother ten features for the antipodes within the last three years, the initial sale being "Neptune's Daughter," which Frederick purchased for the price of $11,500.

Frederick Shipman represents probably the strongest purchasing power in Australia for feature pictures, and has authorized Ernest Shipman to select such features as will enable him to keep up his Australian record of continuous success.

Ready cash is available from this source for the right kind of feature pictures. Ernest Shipman has twice visited Australia, in picture interests.



PRICE SCALE SUCCESSFULLY ADVANCED

Goldwyn Exhibitors Find That Increased Admission Prices Are Feasible—Two Optimistic Statements

In the past couple of weeks reports have been received at the offices of Goldwyn Productions from exhibitors of that brand of pictures, announcing that they are successfully maintaining a raised schedule of prices, in some cases unprecedented in the given localities.

J. W. Dusenbery, of the firm of J. W. and W. J. Dusenbery, operating the Grand Theater at Columbus, Ohio, writes that the management is playing Goldwyn for week engagements at a substantial increase in prices, a top price of 25 cents for matinees and 35 cents for evenings, and makes the following comment concerning the opening attraction, Mae Marsh in "Polly of the Circus":

"By maintaining these prices we hope to keep the Goldwyn pictures above any idea of mediocrity, as these are the highest prices ever received regularly at any picture theater in this city. We played to fair business the opening afternoon and to capacity houses the opening night and are doing good business now. We believe that Goldwyn has set a high mark that will advance the interest in motion pictures with all classes of people and especially the educated classes."

W. S. McLaren, manager of the Majestic and Colonial theaters, Jackson, Mich., makes a comment much along the same lines in his house organ, the *Weekly Film News*. Under the heading, "Why the Goldwyn Pictures are 15, 25 and 35 cents," he lists these reasons:

"Goldwyn represents the highest development of the motion picture art. Aside from the leading players themselves, each member of the cast is selected for the part he or she is playing. In other words, Goldwyn has no 'stock' company. So, therefore, when you see a Goldwyn picture it is just the same as seeing a No. 1 company in a brand-new legitimate play. Then, again, every Goldwyn picture is in either six or seven reels, according to the length of the story. When a story is told, then—curtain. There is no striving for mere footage, no padding or other producer's tricks."

MEETING IN INDIANA

Pettijohn and Rembusch Address Exhibitors in Indianapolis

The Indiana State organization of the American Exhibitors' Association held a successful business meeting at Indianapolis Friday, Sept. 28, at which plans for the coming year were discussed. Charles C. Pettijohn, general manager, and Frank J. Rembusch addressed the meeting and outlined the policies to be pursued to build up a strong organization entirely on business lines and free from all entangling alliances with any other branch of the motion picture industry.

Enthusiasm was the keynote of the meeting, and every exhibitor present was imbued with the spirit of the occasion and pledged himself to work unceasingly for the American Exhibitors' Association.

CHICAGO GATHERING

Seventy-one Leading Exhibitors Are in Attendance

The Chicago local of the American Exhibitors' Association held a meeting at their quarters on Tuesday, Oct. 2. It was the largest gathering of exhibitors held in Chicago in several months. Seventy-one of the leading exhibitors turned out for the meeting, many of whom were not affiliated with any exhibitors' organization.

Charles C. Pettijohn, general manager of the American Exhibitors' Association, addressed the gathering. His remarks made such an impression on the audience that the local's membership was increased sixteen members. At the conclusion of the meeting every one expressed the opinion that it was the most successful assemblage of exhibitors they ever attended. They all indorsed the businesslike principles of the A. E. A., and the local turned over to the treasury of the National body of the A. E. A. a check for the annual dues of fifty-one members.

POWER'S CAMERAGRAPH

The Nicholas Power Company had the distinction of being the only motion picture manufacturer to install an exhibit on the floor of the Fourth National Safety and Sanitary Exposition, held under the auspices of the American Museum of Safety and the National Safety Council, at the Grand Central Palace, New York, during September.

One of the drawing features of the Exposition was the program of motion pictures, given twice daily, illustrating safe and unsafe industrial methods and practices.

These pictures were projected by a Power's Cameragraph No. 6B, equipped with the new incandescent lamp equipment and the excellence of the projection, the ease with which the machine was operated and its extreme portability demonstrated the suitability of the new outfit for church, school and industrial use.

In the Nicholas Power Company's booth in the Exposition hall, a duplicate Power Cameragraph with transformer and switchboard was set up in conjunction with an atmospheric screen, to show the illumination of the incandescent system of lighting.

The 110 volt 7 ampere current at the supply line was transformed to 25 volts 30 amperes, giving 750 watts consumption at the lamp. The switchboard was equipped with an ammeter showing current consumption and permitting the interested observer to see how the outfit was drawing on the supply when the proper illumination was registered on the screen.

The Nicholas Power Company advises the use of the new system for a throw of from 75 to 85 feet and a picture of from 14 to 15 feet in width, and the advantages and capabilities of the outfit as shown evoked such serious interest from visiting manufacturers who are contemplating installing projecting outfits in their plants as an adjunct to their educational system.

LEO DELANEY A FATHER

Leo Delaney, a popular film idol, became a happy father on Sept. 17, when a son was born to Mr. and Mrs. Delaney at their home on Long Island.

PELZMAN HANDLES FILM

Represents Fort Pitt Company for "The Italian Battlefront"

The distribution of the Royal Italian Government's official war pictures, "The Italian Battlefront," for Greater New York, New York State and New Jersey, is being handled for the Fort Pitt Theater Company, which controls the American rights to this picture, by S. D. Pelzman, who recently became associated with the New York office of this organization.

Mr. Pelzman, who is widely known among exhibitors in these territories, has, for a long time, been connected with the Universal Company, where he handled states rights releases and other special productions.

A progressive type of exchangeman, whose business gospel is founded on helping an exhibitor make the most out of a picture, Mr. Pelzman may be relied upon to give exhibitors who present this picture, that quality of personal service which insures the most far-reaching results.

"The Italian Battlefront" is reported to be in strong demand in New York city, as the result of the sensational success at the Forty-fourth Street Theater, and exhibitors planning to present this picture will do well to get in touch with Mr. Pelzman promptly, at the offices of the corporation in the Times Building.

NEW FAIRBANKS PICTURE

The title of the new Douglas Fairbanks picture will be "Reaching for the Moon." Work on this photoplay is now well under way in California at the Lasky Studio. It was for this production that the entire Fairbanks producing organization crossed the continent recently in order to get New York scenes. After two days there the entire organization again returned to California to produce the balance of the picture.

Eugene Ormonde arrived in Los Angeles to join the Fairbanks company as he plays an important part in "Reaching for the Moon." Charles P. McHugh has also been selected to appear in this film, by John Emerson, who is staging the production.

SECOND ELSIE FERGUSON FILM

The production of Elsie Ferguson's second picture, "The Rise of Jennie Cushing," is now rapidly nearing completion at the Famous Players Fort Lee Studio. The photoplay is an adaptation by Charles Maigne, from the book by Mary S. Watts and presents Miss Ferguson in the role of a street waif of the New York slums.

It was staged under the direction of Maurice Tourneur, who also produced Miss Ferguson's initial cinema, "Barbary Sheep." "The Rise of Jennie Cushing" will be released by Artcraft the middle of next month.

PLAN TO STOP THEFTS

At a meeting of the committee appointed to investigate film thefts, held at the office of the National Association of the Motion Picture Industry on Sept. 28, definite plans were agreed upon to put a stop to the thieving and selling of films which has been constantly increasing during the past year through an elaborate system which is international in its scope, and has cost the industry upwards of a million dollars.

A sub-committee, consisting of P. A. Powers, treasurer of Universal Film Manufacturing Company, and W. W. Irwin, general manager of the Vitagraph V. L. S. E., was appointed to complete the necessary arrangements and with full power to act on behalf of the producer and distributor branch of the National Association.

BLOCH MADE MANAGER

Since his recent appointment as manager of the New York city exchange of General Film Company, P. A. Bloch has been busy organizing his forces for an enlargement of business by this branch and in establishing contact with the exhibitors in his new field. He comes to the metropolis after a successful régime as head of the Philadelphia branch of General Film, and has been from the beginning of his film career an energetic student of trade conditions in every phase of the industry.

CHARLES FROHMAN
SUCCESSES *in Motion Pictures*

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Presents

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in
"THE RUNAWAY"
By MICHAEL MORTON

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Distributed by MUTUAL FILM CORPORATION JOHN R. FREULER, President

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ARTCRAFT

CRANE WILBUR
ART DRAMAS PROGRAM
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CORINNE GRIFFITH
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OCTOBER RELEASES
"THE LOVE DOCTOR" and "WHO GOES THERE"
VITAGRAPH

ANNOUNCEMENT
HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES

THE MEANING OF FOOD CONTROL

Herbert Hoover Is Quoted in Answer to Exhibitors' Question

Herbert Hoover, Food Administrator of the Government, has been highly elated over the manner in which the thousands of exhibitors have offered their co-operation in spreading the propaganda of the Food Administration.

One question that has come from many exhibitors in answer to their request to co-operate is "What Does Food Control Really Mean?" Arthur S. Friend, Treasurer of the Famous Players-Lasky Corporation, who is the Chairman of the Motion Picture Division of the Food Administration, is answering this question by telling exhibitors what Mr. Hoover himself had to say on the subject.

He said, that whether we like it or not, we must deal with the food problem of war in one of two ways—either by controlling the food supply in ways that lead to economy and make it suffice, or by letting wages rise as prices rise, to keep pace roughly with fluctuations. Russia tried the experiment of letting wages adjust themselves to the diminishing food supply—and it did not work. Therefore, whether we like it or not we must meet the food situation in one way or the other, and food control seems to be the lesser of two evils.

This viewpoint explains most of the work thus far done by the United States Food Administration. From Aug. 10 much of the work has centered upon the organization of food control machinery. The farmer, the grain man, the miller, the baker, the packer, the grocer, the wholesaler and retailer, the traveling salesman and the canned goods broker, have gone to Washington in bodies representing the best men and the best minds in their respective trades, and have conferred there.

With sensible food control it is possible to handle the other two outstanding problems of food supply in war. One is increased production and the other is economical use of food. With stable prices, absence of speculation, and the temporary surrender of individual trade advantages, the farmer can have an assurance of prices ample enough to encourage larger planting and live stock raising. And by these same safeguards, thrown round the food supply, the consumer is made willing to economize in food, and is also able to purchase the necessities of life at prices which are at least reasonable, and what is more important do not suffer wild fluctuations.

BRENON MOVES OFFICES

Producer Installs Executive Departments on Hudson Heights

Herbert Brenon has transferred his business offices to his studio on Hudson Heights, where he has had a special building erected for the purpose on the studio grounds.

Since breaking off his relations with Lewis J. Selznick, Mr. Brenon has given up his offices in the Godfrey Building and with the entire staff of the Herbert Brenon Film Corporation he has transferred his offices to these new headquarters.

His offices on Hudson Heights have been fitted out with all modern equipment and have been built with the idea of increasing their size as necessity demands.

At the present time they include the private offices of Mr. Brenon, his general manager, secretary, publicity department, and for the auditor and account departments.

Mr. Brenon's idea in transferring his offices across the river is to have his business end of the corporation run in absolute connection with his workshop, and to provide light and airy accommodations for his staff.

A stucco garage to match the office and studio buildings has also been built for the studio cars.

SUPERVISED BY HENRY KING

Henry King will supervise the Mary Miles Minter productions henceforth. He has started work on her newest one, "The Mate of the Sally Ann," which gives her excellent opportunities to display the famous Minter versatility. Henry Albert Phillips wrote the play, which is the fourth for Miss Minter under her new two-year contract.

The new play requires a heavy expenditure; but President Samuel S. Hutchinson thinks the results will justify it, as the picture is along somewhat new lines. Mr. King is already in San Francisco arranging to film the sea scenes. He purchased outright a sea-going steamer, which is to be wrecked in the making of this latest Minter feature.

WEARS EXPENSIVE GOWNS

Edna Goodrich wears some of the most expensive and beautiful gowns ever designed for a screen production in her forthcoming Southern drama "A Daughter of Maryland." Especially calculated to fascinate the feminine element are the natty new design riding costumes and the Parisian full dress models, the latter worn by the star in her ballroom spectacle.

"A Daughter of Maryland" was written by Samuel Morse and scenarioized by Anthony Kelly, author of "The Great Divide," "The Walls of Jericho," and other successful film productions.

PHOTOPLAY FEATURES

PARAMOUNT

The Countess Charming, Julian Eltinge, Sept. 24.
Bab's Diary, Marguerite Clark, Sept. 24.
The Ghost House, Louis Huff, Jack Pickford, Oct. 1.
Arms and the Girl, Billie Burke, Oct. 8.
The Trouble Buster, Vivian Martin, Oct. 8.
The Call of the East, Sessue Hayakawa, Oct. 15.
The Sun of His Father, Charles Ray, Oct. 22.
The Price Mark, Dorothy Dalton, Oct. 22.

ARTCRAFT

Rebecca of Sunnybrook Farm, Mary Pickford, Sept. 3.
Bargain Sheep, Elsie Ferguson, Sept. 10.
The Man from Painted Post, Douglas Fairbanks, Oct. 1.
The Narrow Trail, William S. Hart, Oct. 8.
The Woman God Forgot, Geraldine Farrar, Oct. 22.

GOLDWYN

Fighting Odds, Maxine Elliott, Oct. 7.
The Spreading Dawn, Jane Cowl, Oct. 4.
Sunshine Alley, Mae Marsh, Nov. 4.
Joan of Plattsburg, Mabel Normand, Nov. 18.

GREATER VITAGRAPH

Princess of Park Row, Mildred Manning, Wallace MacDonald, Oct. 1.
The Love Doctor, Earle Williams, Corinne Griffith, Oct. 8.
Dead Shot Baker, William Duncan, Carol Halloway, Oct. 15.
The Bottom of the Well, Adele De Garde, Evart Overton, Oct. 22.
The Flaming Omen, Mary Anderson, Alfred Whitman, Oct. 29.
The Fettered Woman, Alice Joyce, Webster Campbell, Nov. 5.
I Will Repay, Corinne Griffith, Mary Maurice, William Dunn, Nov. 12.

TRIANGLE

Flying Colors, William Desmond, Sept. 23.
Devil Dodger, Roy Stewart, Sept. 23.
Broadway, Arizona, Olive Thomas, Sept. 30.
The Tar Heel Warrior, Walt Whitman, Sept. 30.
Ashes of Hope, Belle Bennett, Oct. 7.
A Phantom Husband, Ruth Stonehouse, Oct. 7.
One Shot Ross, Roy Stewart, Oct. 14.
Wild Sumac, Margery Wilson, Oct. 14.
The Firefly of Tough Luck, Alma Rueben, Oct. 21.
Cassidy, Triangle Players, Oct. 21.
Doing Her Bit, Ruth Stonehouse, Oct. 28.
The Stainless Barrier, Triangle Players, Oct. 28.

PATHE GOLD ROOSTER

THANHOUSER
War and the Woman, Florence La Badie, Sept. 9.
Under False Colors, Frederick Warde, Jeanne Eagels, Sept. 23.
The Heart of Ezra Greer, Frederick Warde, Lelia Frost, Oct. 7.
The Torture of Silence, Mrs. Emmy Linn, F. Genier, Oct. 14.
LASILDA
Captain Kiddo, Baby Marie Osborne, Aug. 5.
Tears and Smiles, Baby Marie Osborne, Sept. 2.
HEPWORTH
Iris, Alma Taylor, Henry Aipley, Stuart Rome, Aug. 26.
ASTRA
The Angel Factory, Antonio Moreno, Sept. 16.
A Crooked Romance, Gladys Hulette, Sept. 30.
Stranded in Arcady, Mrs. Vernon Castle, Elliott Dexter, Oct. 14.

BRENON PRODUCTIONS

The Lone Wolf.
The Fall of the Romanoffs.
Empty Pockets.

GENERAL FILM

The Defeat of the City, J. Frank Glendon, Sept. 1.
Blind Man's Holiday, Carlton King, Sept. 15.
The Duplicity of Hargraves, Charles Kent, Sept. 29.
Dry Valley Johnson, Carlton King, Oct. 13.
Jaxon.
Strife, George Le Guere.
Pokes and Jabs Comedies.
FALCON
The Phantom Shot Gun, B. Henry Grey, Sept. 7.
A Man of His Word, Henry Ainley, Sept. 14.
The Secret of Black Mountain, Vola Vale, Sept. 21
The Climber, Henry King, Sept. 28.
The Understudy, Ethel Ritchie, Neil Harden, Oct. 5.

BLUEBIRD

The Spotted Lily, Ella Hall, Oct. 1.
A Fool for Luck, Franklyn Farnum, Oct. 8.
Bondage, Dorothy Phillips, Oct. 17.
The Desire of the Moth, Ruth Clifford, Rupert Julian, Oct. 22.
The Man Trap, Herbert Rawlinson, Oct. 29.
The Lash of Power, Carmel Myers, Nov. 5.
Princess Virtue, Mae Murray, Nov. 12.

BRADY-WORLD

The Corner Grocer, Lew Fields, Madge Evans, Oct. 1.
Rasputin, the Black Monk, All-Star Cast, Oct. 8.
Shall We Forgive Her? June Elvidge, Arthur Ashley, Oct. 15.
The Dormant Power, Ethel Clayton, Oct. 22.
The Burglar, Carlyle Blackwell, Evelyn Greeley, Oct. 29.
The Maid of Belgium, Alice Brady, Nov. 5.
The Alibi, June Elvidge, Arthur Ashley, Nov. 12.

FOX

When False Tongues Speak, Virginia Pearson, Sept. 10.
The Yankee Way, George Walsh, Sept. 17.
North of "Fifty-three," Dustin Farnum, Sept. 24.
Conscience, Gladys Brockwell, Sept. 30.
Thou Shalt Not Steal, Virginia Pearson, Oct. 7.
Miss U. S. A., June Caprice, Oct. 14.
This Is the Life, George Walsh, Oct. 21.

STANDARD

The Conquerer, Sept. 16.
Camille, Sept. 30.
When a Man Sees Red, Oct. 7.
Aladdin and His Wonderful Lamp, Oct. 14.

SELENICK

Clara Kimball Young Productions.
The Price She Paid.
The Easiest Way.
Constance Talmadge Productions.
The Lesson.
Eva Tanguay Productions.
Poor Firefly.
Norma Talmadge Productions.
The Law of Compensation.
Poppy.
The Moth.
Robert Warwick Productions.
The Silent Master.
A Modern Othello.
The Lash of Jealousy.

PERFECTION FEATURES

EDISON
The Lady of the Photograph, Shirley Mason, Aug. 27.
The Awakening of Ruth, Shirley Mason, Sept. 17.
The Apple Tree Girl, Shirley Mason, Oct. 1.
CONQUEST
Program No. 9—Kidnapping Ray McKee, Robert Cain, Sept. 8.
Program No. 10—Your Obedient Servant, Peggy Adams, Pat O'Malley, Sept. 15.
Program No. 11—The Story That the Keg Told Me, Sept. 22.
Program No. 12—Putting the Bee in Herbert, Harry Benham, Ethel Fleming, Sept. 29.
ESSANAY
Efficiency Edgar's Courtship, Taylor Holmes, Sept. 3.
Pants, Mary McAllister, Sept. 10.
Men of the Desert, Jack Gardner, Sept. 24.
A Fool for Luck, Taylor Holmes, Oct. 8.
The Fibbers, Bryant Washburn, Oct. 15.
Young Mother Hubbard, Mary McAllister, Oct. 29.

METRO

ROLFE
The Greatest Power, Ethel Barrymore, June 25.
YORKE
Under Handicap, Harold Lockwood, Sept. 3.
Paradise Garden, Harold Lockwood, Oct. 1.
METRO PICTURES CORP.
The Lifted Veil, Ethel Barrymore, Sept. 10.
Their Compact, Francis X. Bushman, Beverly Bayne, Sept. 17.
The Silent Sellers, Madame Petrova, Sept. 24.
Life's Whirlpool, Ethel Barrymore, Oct. 8.
The Adopted Son, Francis X. Bushman, Beverly Bayne, Oct. 15.
More Truth Than Poetry, Madame Petrova, Oct. 22.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.

SELIG-HOTT COMEDIES

A Dog in the Manger, Aug. 6.
A Trip to Chinatown, Aug. 20.
A Midnight Bell, Sept. 3.
A Contented Woman, Sept. 17.

MUTUAL

Sands of Sacrifice, William Russell, Sept. 24.
The Runaway, Julia Sanderson, Sept. 24.
Her Country's Call, Mary Miles Minter, Oct. 1.
Queen X, Edna Goodrich, Oct. 1.
Southern Pride, Gail Kane, Oct. 8.
The Girl Angle, Anita King, Oct. 8.
The Beautiful Adventure, Ann Murdock, Oct. 15.
The Calendar Girl, Juliette Day, Oct. 15.
The Sea Master, William Russell, Oct. 22.
The Unforeseen, Olive Tell, Oct. 22.
Peggy Leads the Way, Mary Miles Minter, Oct. 29.
A Daughter of Maryland, Edna Goodrich, Oct. 29.

BUTTERFLY

The Little Pirate, Zoe Rae, Gretchen Hartman, Sept. 10.
The Spindle of Life, Nova Gerber, Ben Wilson, Sept. 17.
The Secret Man, Harry Carey, Edith Sterling, Oct. 1.
The Girl Who Won Out, Violet McMillan, Oct. 8.
'49-'78, Donna Drew, Joe Girard, Oct. 15.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, July 31, Alma Hanlon.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 3.
VAN DYKE
Peg o' the Sea, Jean Sothern, Sept. 17.
ERBOGRAPH
The Little Samaritan, Marian Swayne, Aug. 27.
HORSLEY
Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deemster, Derwent Hall Caine.

GOLDWYN NEW YORK

The Manxman.

CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARACTER FEATURES,

The Lincoln Cycle, Benjamin Chapin.

GENERAL ENTERPRISES, INC.

The Warrior, Maciste.

FROHMAN

The Witching Hour, Audrey, C. Smith; Jack Sherill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

WILLIAMSON BROS.

Submarine Eye.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS

The Whip.

SHERMAN ELLIOTT

The Crisis.
The Spoilers.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fisher.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

SERIALS

PATHE
The Fatal Ring (12th), The Desperate Chance, Pearl White, Earle Fox, Sept. 23.
The Seven Pearls (3rd), The Air Peril, Mollie King, Creighton Hale, Leon Barry, Sept. 30.
MUTUAL
The Lost Express (4th), The Oil Well Conspiracy, Oct. 8, Helen Holmes.
VITAGRAPH
The Fighting Trail (6th), The Legend of Despair, William Duncan, Carol Halloway, Oct. 16. (7th) The Lion's Prey, Oct. 22.

Madame Nazimova, who has signed a long-time contract with Metro Pictures Corporation to appear in Super-productions, has left in a special train via the Pennsylvania Railroad, with Director George D. Baker and a large company, for New Orleans, La., where the exteriors of her initial Metro photodrama, an adaptation of Mabel Wagnalls's "A Rose Bush of a Thousand Years," will be staged.

AMBULANCE FUND BRINGS RESPONSE

Success Attends Efforts of Mrs. Blackton and Her Associates

Film folk in particular, and the patriotic public in general, will be interested to know of the success which has so far attended the efforts of Mrs. J. Stuart Blackton and her co-workers for the Ambulance Fund of the Motion Picture Players, who have set themselves to the task of raising a sufficient amount to purchase, furnish with a year's equipment and deliver in France nine ambulances.

This Fund, with headquarters at 1 West 67th Street, is a branch of the Stage Women's War Relief. Mrs. Blackton is chairman; Bess Meredyth, vice-chairman; Nancy Palmer, who has already qualified as an ambulance driver and expects to go "over there" for service before Christmas, is secretary, and Anne Scott, manager. The Picture Players' Division was originally organized to raise funds for comfort kits to be sent to our boys. A dinner dance given under its auspices recently cleared $1,065 for this purpose, and paid for more than 500 kits which are now being used by General Pershing's men.

In speaking of the work, Mrs. Blackton said: "We have already raised about $1,500, and expect to place an order for the first ambulance immediately. The funds are raised by the sale of books of twenty $5 shares, and every film player who buys personally or disposes of at least one book will be honored by having his or her name engraved on a metal plate placed in each ambulance. This is the photoplayer's silent message to America's fighting men.

"Many of the players have generously responded to our appeal. Among them Anita Stewart, Alice Joyce, Mae Murray, Ruth Roland, Anna Nilsson, Doris Kenyon, Madge Kennedy, Winnifred Allen, Edna Hunter, Donna Bain, Bessie Barriscale, Hazel Neason Smith, Virginia Pearson, Jackie Saunders, Mrs. Sidney Drew, Louise Huff, Evelyn Greeley, Florence Turner, Violet Blackton and little Charles Stuart Blackton have undertaken to dispose of at least one book of shares. Several of them personally purchased the twenty shares, others have already sold shares to friends and also made individual contributions, while others report good success in their sale of the books. Miss Meredyth is going West shortly and will personally interest other players in working for the Fund.

"Many have shown marked indifference to our appeal, however, and ignored the letter and book of shares. Others have replied indicating their interest but regretting their inability, owing to personal circumstances, to help us. We appreciate this courteous attention."

The Finance and Advisory Committee of the Ambulance Fund includes such representative names as Daniel Frohman, Jesse Lasky, Samuel Rothapfel, William A. Brady, Edgar Selwyn, E. D. Horkheimer, George Kleine and Commodore Blackton.

WAR NEWS WEEKLY

General Film Company to Distribute Product of Cinema Syndicate

An announcement of much interest is that General Film Company will act as exclusive distributor for the "American War News Weekly," one-reel-subjects dealing with military and naval activities of the United States. This new arrangement begins with the twenty-fifth number of the American War News Weekly, dated Oct. 5.

This issue, produced by the Cinema News Syndicate, has been scoring a big hit everywhere, and the ambitious plans for the continuation of this feature on an even more important scale promise well for the future. Exhibitors have found it to be a most profitable attraction.

The "American War News Weekly" is edited from the work of some thirty camerapondents in this country and Europe, who are doing highly creditable work in providing a high grade graphic weekly of patriotic and topical interest.

FOREMOST RUSSIAN ACTOR

It is fitting that in "The Painted Doll," the first of the Russian Art Pictures to be released by Pathe, Ivan Mosukin, the foremost actor in Russia, should be the featured star. Mozukin is the shining light of the Moscow Art Theater, a man who plays hero or villain with equal facility and who is true to life either as a man of eighty or a boy of eighteen.

Mozukin exemplifies in himself the value of the Russian system of development of the player. Like other promising young players, he was taken at an early age and put under a regular and systematic course of training conducted by recognized masters of dramatic art.

CLIME GETS COMMISSION

W. S. Clime, Washington representative of the Hearst-Pathe News, has been given a commission as lieutenant in the Signal Corps, which he has accepted. Mr. Clime was one of the best known motion picture men in Washington, and is on intimate terms with the heads of the various departments. Whenever official news pictures were to be made, Mr. Clime was always selected as the representative of the news weeklies. C. J. Hubbell, who was recently sent to the Cleveland territory, will succeed Mr. Clime in Washington. Mr. Hubbell is also well known in Washington.

A. E. A. DIRECTORS ATTEND MEETING

Ways and Means of Aiding Exhibitors Are Discussed

A business meeting of the directors of the American Exhibitors Association was held at their offices in the Times Building, Thursday, Oct. 4. Many matters of importance of "doing something" for the exhibitor prevailed at the session.

Among those who attended were I. M. Mosher, Buffalo, N. Y.; William Fait, Jr., Utica, N. Y.; W. A. Steffes, Minneapolis, Minn.; Guy Wonders, Baltimore, Md.; Peter Jeup, Detroit, Mich.; M. Levy, Norfolk, Va.; and Charles C. Pettijohn, who held proxies for the other directors, who were prevented from attending because of previous business engagements.

President Jake Wells, of Richmond, Va., who is opening a new theater at Atlanta, Ga., and was unable to be present, kept in touch with the meeting by long distance telephone. The meeting was adjourned until Thursday, Oct. 11, to conclude business.

"WOLFVILLE" FILM READY FOR RELEASE

"Dead Shot Baker," Vitagraph's First Lewis Picture, Scheduled for Oct. 15

"Dead Shot Baker," the first of a series of five-reel features to be made from Alfred Henry Lewis's "Wolfville" stories, by Greater Vitagraph under the personal supervision of Albert E. Smith is scheduled for release on Oct. 15.

Mr. Smith, in purchasing the rights to the celebrated "Wolfville" stories which made the late Mr. Lewis famous, says he had a definite purpose in mind—to give the people an authentic record of the swaddling clothes days of the big West. He says that in choosing these, the most popular romances of the West ever written, he feels he has picked one of the best sets of screen stories available to exhibitors because they have a ready-made audience of millions awaiting them.

Carol Holloway and William Duncan, who also directed the production, are the stars of the play. Mr. Duncan has secured a series of picturesque outdoor locations, having taken his company to the Sierra Nevadas to get his scenery. The action of "Dead Shot Baker" is productive. It is said, of some of the most daring exhibitions of horsemanship ever seen on the screen.

The story of the play tells of "Dead Shot" Baker, sheriff of Wolfville and the terror of outlaws.

DWAN GOES WEST

Alan Dwan, who recently became affiliated with the Douglas Fairbanks organization as director to the star to alternate with John Emerson on Artcraft productions, left New York City last week for California to join the staff at the studio. While in New York, since signing his new contract, Mr. Dwan has been busy on a new photoplay with Keene Thompson, who recently joined the Fairbanks scenario staff. Mr. Thompson will work with Mr. Dwan on Fairbanks pictures similar to the method used by Director Emerson and Anita Loos.

JAY BELASCO A FIGHTER

Billie Rhodes meets the "male of the species" in his own haunts in "For Sweet Charity," her forthcoming Mutual-Strand comedy, scheduled for release Oct. 16, and before she completes her efforts to raise $100 for the Red Cross she loses most of her respect for all of mankind—except one. Jay Belasco, who supports Miss Rhodes in the one-reel comedies, proves himself a fighter of more than amateur qualifications in the picture. Jay is called upon to thrash his fellow tenants in an office building for their unwelcome advances.

TULSA'S BIG CONVENTION HALL

Chas. E. Hammond, manager of Convention Hall at Tulsa, Okla., is looking for dramatic or musical attractions or big features to book in this house which has a seating capacity of 3,000 and gets prices ranging from 50 cents to $3.00 a seat. All reports indicate big theatrical business for Tulsa this season. Manager Hammond is anxious to fill the balance of his open time at once.

PLAYERS' TESTS POPULAR

Working in connection with the theatrical exchanges and motion picture studios, the Art Laboratories, at 318 East Forty-Eighth Street, has made a large number of professional tests. Mr. Edmond Kuhn, who acted in the capacity of laboratory superintendent for William Fox one year and with Vitagraph for six years, is in charge.

"FATTY" AT CONEY ISLAND

In the melee of comedy which constitutes "Coney Island," the last of Roscoe "Fatty" Arbuckle's comedies for Paramount to be "made in New York" before his return to the coast studios the action is precipitated by "Fatty's" determination to spend a day at Luna Park untrammelled by domestic ties.

Ernest Shipman

New York Representative

"Picture me as you know me!"

For Independent Producers

PICTURES EXPLOITED!

W. Stephen Bush

Editor of the "Exhibitors' Trade Review"

who has known of Mr. Shipman's activities for many years, writes of him in the last issue of the "Exhibitors Trade Review" as follows:

"He scintillates with originality and he bristles with energy. He is essentially a pioneer and a builder. His record shows it. . . .

"Recently he refused a flattering offer to sit in on the advisory board of one of the biggest producing companies in the country in order to put his own splendid ideas at work.

"His services are sought because of his acknowledged ability to eliminate waste and concentrate on all the essential points.

"He is affiliated in the foreign market with Chester Beecroft, who is probably the greatest American exponent of the foreign market.

"Shipman proposes to make the foreign market pay its share to the American producer."

"PRODUCERS with productions under way, communicate with me *now*, that I may give advance publicity to the buyers, and have them eager to inspect your pictures when you are ready to show them.

"I acknowledge letters from many new groups of buyers and will reply as soon as possible."

Ernest Shipman

Studios and Laboratories
318 East 48th Street
Murray Hill 6973

70 West 46th St.
Bryant 2816

"MAGDA" AT THE RIALTO

Clara Kimball Young in "Magda" is the principal pictorial offering. In the Sudermann drama, adapted for the screen by Margaret Turnbull, Miss Young combines her striking beauty with her thorough knowledge of screen technique. Miss Young has her own company now and the Select Pictures Corporation releases "Magda" as her first independent production. Albano reveals a voice of extraordinary power and smoothness in his rendition of the prologue from "I Pagliacci." Mlle. Madeleine D'Espinoy pleases in her singing of the light hearted gavotte from "Manon." The Animated Magazine "Mutt and Jeff" and Scenes at Big Bear Lake, California, form the remaining numbers of the bill.

HENRY MacMAHON RETURNS

Henry MacMahon has returned to New York after a vacation of several months and is furthering the interests of his Literary Bureau, the usefulness of which has been materially increased by the introduction of a number of new ideas. Among Mr. MacMahon's clients are prominent producers for the stage and screen.

TERRISS FILMS CHAMBERS'S WORKS

Tom Terriss has just completed his first release for Vitagraph, directing Alice Joyce, for whom he was specially engaged, in "The Fettered Woman," a story by Robert W. Chambers. Mr. Terriss is beginning work upon another Chambers story, entitled "Between Friends," which is to be made into a superfeature. The Carnival at Nice will be reproduced in this picture.

NILES WELCH

FEATURED

World Pictures—Brady Made

Charles E. Ashley, Essanay director, is in New York on his honeymoon. He was married Sept. 24 to Gretchen Frase, daughter of Mrs. B. M. Frase, of 1259 Victor avenue, Chicago. Mr. and Mrs. Ashley will be at home at 3100 Leland avenue upon their return.

SCREEN VERSIONS OF BROADWAY HITS

Mutual Stars in Picture Adaptations, Also Comedy and Topical Subjects in Mid-October Program

Two stars of the speaking stage, each in her second Mutual production, are listed on Mutual's schedule of releases for the week of Oct. 15. Ann Murdock appears in "The Beautiful Adventure," a picturization of the Charles Frohman stage success, and Juliette Day, star in "Upstairs and Down" and other Broadway hits, comes to the screen in "The Calendar Girl," a five-reel comedy drama.

"In Deep Water," the fifth chapter of "The Lost Express," Helen Holmes's latest Mutual-Signal Photonovel, is released Oct. 15. Heavy bookings have been reported on the new serial, and they are increasing rapidly, as exhibitors are discovering the success with which first-run exhibitors are showing the production.

"The Lost Express" is declared to be the most thrilling thing that Helen Holmes has done in her long and spectacular screen career. Chapter five includes some new stunts which Director J. P. McGowan devised for his daredevil actress to perform.

There are two comedies on the Mutual schedule for the week. Billie Rhodes appears in the third of her new series of Strand-Mutual one-reelers, "For Sweet Charity." She is supported by Jay Belasco and a capable cast. George Ovey appears in "Jerry's Jam," another of the highly laughable one-reel productions in which the humorous George Ovey appears as Jerry. "For Sweet Charity" is released Oct. 16 and "Jerry's Jam" on Oct. 18.

Reel Life, Mutual's one-reel film magazine, is released Oct. 18. It contains the following subjects: "A Colonial Church in South Carolina," "When Dishwashing Is a Pleasure," "The Banana Industry," "A Primitive Jeweler," and an animated drawing from life, entitled "An Optical Illusion." Mutual Weekly, the Mutual-Gaumont news reel, is released Oct. 17. It carries pictures of the latest news events up to the time the film is shipped.

ESSANAY WELL AHEAD OF SCHEDULE

Pictures for Fall and Early Winter Present Popular Stars—Chaplin Reissues Each Month

Essanay is far ahead of its release schedule, and a complete program of excellent subjects up to the first of the year is now ready.

Taylor Holmes, in "Fools for Luck," the current release, heads the list. The picture is based on the *Saturday Evening Post* story, "Talismans," by Kennett Harris. It deals with superstition. Helen Ferguson, Essanay's sixteen-year-old star, plays the leading feminine role. "The Fibbers," the next October release, is a comedy drama based on married life, starring Bryant Washburn and Virginia Valli. The story was written by James W. Adams, a magazine writer of note.

Little Mary McAlister, Essanay's six-year-old star, will appear next in "Young Mother Hubbard," a travesty on the old nursery story, written especially for the tiny actress by Charles Mortimer Peck.

Mr. Holmes will make his third screen appearance in "Two-Bit Seats," the action of which was adapted from the *American Magazine* story of the same title, by Gladys E. Johnson. Marguerite Clayton appears in the leading feminine role. The picture deals with a young spendthrift who can't afford midnight suppers, and a girl who refuses to mulct him, but encourages thrift. The spendthrift reforms, then they call a minister.

There is plenty of action in "The Killjoy," in which little Miss McAlister stars, playing the only feminine role of the picture. The script was written by Charles Mortimer Peck. It deals with a child who is the idol of a rough and tumble Western mining camp.

"The Small Town Guy," Mr. Holmes's fourth picture, is taken from the *Munsey Magazine story*. "The Picture of Innocence," by Freman Tilden. Mr. Holmes depicts the role of the small town hotel clerk who unconsciously becomes the tool of bunco men, and Miss Ferguson plays the part of the sweetheart who rescues him.

Jack Gardner and Miss Ferguson play the leading roles in "Gift of Gab." Mr. Gardner does the best work of his career in this picture. "Sadie Goes to Heaven," another Little Mary McAlister picture, is taken from the story of the same title appearing in *Good Housekeeping Magazine*. It was written by Dana Burnett.

In addition to the foregoing, new prints of the original Essanay Charlie Chaplin comedies will be released monthly.

LAUDS SALES FORCE

Bookings on "The Fighting Trail" Surpass Irwin's Expectations

Walter W. Irwin, general manager of the Greater Vitagraph distributing organization, last week sent his personal congratulations to the company's sales force for the splendid work its members did in booking "The Fighting Trail," Greater Vitagraph's big serial of the outdoors.

When the home office statisticians finished their compilation of the bookings on "The Fighting Trail," their figures showed that the serial has been booked to numerous accounts in every city of the United States having 10,000 population and over, and in many smaller cities and towns. From New York City with 97 bookings down to towns like Swaledale, Iowa, with a population of 235, practically the whole country has been covered.

"This," said Mr. Irwin, "is one of the finest showings ever made on a serial—in fact the figures on this serial are much larger than in the days when there were but few serials on the market—and this is particularly gratifying when one takes into consideration that this situation exists only two weeks after release date."

Greater Vitagraph continues to receive a flood of telegrams and letters from exhibitors characterizing the serial as the greatest melodrama ever produced on stage or screen. The company's $150,000 advertising campaign on "The Fighting Trail" is being credited by exhibitors in many instances with contributing to the tremendous impetus given to the serial by release date.

In advance of the release of "The Fighting Trail," the Vitagraph Company sent out a complete campaign book containing press material for each of the fifteen episodes, reproductions of paper, advertising cuts, a novelization of the story, star cuts, heralds, and numerous suggestions for "stunts" to be used in putting over the picture. This campaign book has been declared the biggest thing of its kind ever put out in the industry, and, according to statements by Vitagraph, the exhibitors of the country have found it of inestimable value in their handling of the serial.

The entire sales campaign, including the preparation of the campaign book and the direction of the advertising was under the personal supervision of General Manager Irwin.

DALLAS THEATER BURNS

The Queen Theater in Dallas, Tex., was destroyed by fire recently. It was operated as a motion picture house by E. H. Hulsey, who will rebuild at once.

RE-ISSUING SELECTED FILMS

"Strength of Men," First O'Garry Picture Released by Favorite Film Features

Among the November programs for Favorite Film Features, under which name Greater Vitagraph is re-issuing selected pictures, there will be one of the celebrated O'Garry pictures in which appear Edith Storey and Ned Finley. The first one of the O'Garrys to be re-issued will be "Strength of Men," an Alaskan subject.

The lightings in this feature were exceptionally good and, with the insertion of present-day titles, it will undoubtedly stand the test of comparison with the short length pictures now being offered.

"Favorite Film Features," said Walter W. Irwin, general manager of the distributing organization of Greater Vitagraph, "now occupy just as important a place on our program as any other unit of our product, and we are satisfied that they are filling a long-felt want of exhibitors. They receive the same amount of care in their preparation before shipment as our biggest features.

LINCOLN, HERO TYPE

Benjamin Chapin's Cycle Has Strong Story Quality

In emphasizing that his Lincoln Cycle is a story picture and not an educational one, that its entertainment qualities stand out over its historical, Benjamin Chapin, the producer and star, says:

"It is one of the best subjects ever scenarioized for motion pictures because Lincoln is one of the best hero characters that can be adapted to motion pictures. You find the heroic elements all through his life just as you find the love element where you would expect it—in his young manhood—when Ann Rutledge almost shattered his career by her untimely death.

"Years after we find him playing 'piggy back' with his sons. Isn't that what all brave men do in their later years—find their pleasure in innocent play with children? Lincoln was the typical hero type. That being so he must be—to Americans—the greatest hero."

For this reason, Mr. Chapin explained, every amusing incident in connection with the Emancipator's life was carefully examined for production possibilities. The heroic adventures of Lincoln are never permitted to shut out this attractive light side. A large number were found available, and furnish the comedy relief that was so widely commented on by the audiences at the Globe and Strand Theaters, New York.

Arthur Row plays an important role in Metro's "Drafted 258."

Exhibitors Everywhere

Your Country is Calling

MEMBER OF THE NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

"The supreme test of the nation has come. We must all speak, act, and serve together." Woodrow Wilson.

The Treasury Department of the United States Government has asked the Motion Picture Industry to help them sell the Second Liberty Bond issue.

Help "put over" the Second Liberty Loan

There have been prepared five pictures, 500 ft. in length.

The leading stars and personages of stage and screen appear in this splendid film to help Uncle Sam finance the war.

It has been put up to you, Mr. Exhibitor, to get the people to see this picture.

Where to Get the Pictures

The following distributing companies have volunteered the services of their organizations in distributing the different installments. Every exhibitor gets his film from a designated exchange, whether he is a regular customer at that exchange or not.

FILMS ARE FREE TO ALL

Exchanges Pay All Express Charges

Book No. 1 at	Universal or Vitagraph Exchanges
Book No. 2 at	Paramount or Metro Exchanges
Book No. 3 at	Fox or Goldwyn Exchanges
Book No. 4 at	Pathe or Triangle Exchanges
Book No. 5 at	World or Select Pictures Exchanges

SECOND LIBERTY LOAN COMMITTEE
NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

MOTION PICTURE DIVISION

ADOLPH ZUKOR, *Chairman*

MARCUS LOEW
W. W. IRWIN
JULES E. BRULATOR
GEORGE K. SPOOR

COMPLIMENTS OF THE DRAMATIC MIRROR

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Players and Managers Ratify New Standard Contract—Big Meeting to Be Held

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, Oct. 2, 1917. The following members were present: Francis Wilson, presiding; Messrs. Arliss, Breese, Christie, Churchill, Coburn, Cope, Craven, De Cordoba, Deming, Gillmore, Harwood, Jones, Kyle, Mitchell, Mills, and Stewart. New members elected:

John Allison, Maude Allison, Walter Armin, Lillian Cooper, Esther Cornell, Belle D'Arcy, J. Gretchen Doty, Ernest A. Elton, Robert S. Harrison, Maurice Lavigne, Caroline Leonard, Alethea Luce, John E. McCabe, Mary Murphy, Edward O'Connor, Robert Richard Ranier, Anna Reader, Cari A. Reed, George E. Romain, Stella St. Audrie, Fay Wallace, Edna West, Lillian West, Francis Conlan.

The meeting of the U. M. P. A. and A. E. A. committees on Oct. 2, as forecast in this column last week, was perfectly harmonious and the new contract was given the final joint ratification. U. M. P. A. representatives have responded to our suggestion that a big getting together of managers and actors should be arranged at some given place and time where open expression on matters of mutual interest could be had. Steps are being taken to hold a beefsteak dinner for the purpose, the attendance to which will be restricted to the membership lists of the U. M. P. A. and the A. E. A. The date of this unprecedented event will not be more than four weeks hence.

The October *Equity* is being held up till the new contract comes from the press, as it is our desire to publish it *in toto* in our monthly.

We are happy to record that our office is called up frequently by either actors or managers who desire to learn whether some action they contemplate would be allowed under the new contract as adopted.

Incidentally the two committees agreed spontaneously that any manager not belonging to the U. M. P. A. or any actor not belonging to the A. E. A., *should not therefore be entitled* to the arbitration service as provided by the uniform contract. A clause was adopted and inserted to this effect.

The all too large number of apathetic or delinquent actors *and* managers are likely to be aroused when they hear managers one after another openly express their belief in and support of the standardization of our business. By Order of the Council.

ALAN MUDIE KILLED IN WAR

Word has been received here of the death in battle on Sept. 20 of Capt. Alan Mudie, an English actor who had appeared in many productions in this country. Captain Mudie was brought to this country by Charles Frohman to play a leading role with Julia Sanderson in "The Arcadians." He appeared later in "The Girl from Montmartre" and again with Miss Sanderson in "The Sunshine Girl." He played more recently in "The Debutante" and "The White Feather."

In the Spring of 1913 Mudie returned to England to enlist. He received a commission as a second lieutenant and later won a promotion to a captaincy.

CHICAGO PLAYSHOP PRODUCTIONS

The Playshop Players, of Chicago, announce their first program of the season at their Philistine Theater, 410 South Michigan Boulevard, Chicago. Four short plays will be produced, including "Pierrot and the War," by Louis Ellsworth Laflin, Jr.; "The Egg and the Hen," by Kenneth Sawyer Goodman and Ben Hecht; "Cabined," by Florence Kiped Frang; and "The Dead Eyes," by H. H. Ewers.

IN "THE BARTON MYSTERY"

The cast has been completed for "The Barton Mystery," a play by Walter Hackett, which the Schuberts will produce in the Comedy Theater on Oct. 15. It includes A. E. Anson, Charlotte Granville, Mary Malleson, Jane Wheatley, Beatrice Prentiss, Marion Morgan, Henry Stanford, G. W. Anson, Thomas O'Malley and Arthur Row.

"JASPER" IS DEAD

"Jasper," the remarkably intelligent dog, well known in vaudeville and which also distinguished himself in regular theatricals in "Young America," died Sept. 27 in a dog's hospital in Chicago, following an operation.

REVUE TITLE CHANGED

The title of the new musical revue to be presented on the roof of the Forty-fourth Street Theater has been changed from "Oh, Justine" to "Over the Top." T. Roy Barnes will head the cast, which will include Justine Johnstone.

SEVEN NEW AMUSEMENT FIRMS

Company Formed to Produce "Yes or No"—Corporation to Operate Irving Place Theater

ALBANY (*Special*).—Certificates of incorporation for seven new amusement enterprises were filed with the Secretary of State during the past week. The new corporations include both theatrical and motion picture concerns.

Alexander Werner, Meyer Klein, and Helen White of New York city are the stockholders of the company formed to produce and exploit the play entitled, "Yes Or No." It is capitalized at $10,000.

Besides the New York State corporations, The Chicago Opera Association of Virginia has been granted a charter to engage in the theatrical and general amusement business in this state. The company has a capital of $20,000, and Frederick T. Kelsey of 120 Broadway, New York city, is the authorized representative.

The new firms are as follows:

Gee Kay Amusement Corporation, New York city. To provide for the presentation of theatrical and motion picture attractions. Capital, $25,000. Directors: Fannie Stein, Morris Knobel, and Isidore Knobel, 18 West 107th Street, New York city.

Christians Producing Corporation, New York city. To operate the Irving Place Theater, and conduct a general theatrical agency. Capital, $1,000. Directors: Max Winter, Rudolph Christians, and Benno Lewinson, Fifteenth Street and Irving Place, New York city.

Century Play Company, New York city. To produce and exploit theatrical, operatic and other productions also operate theaters and other places of amusement. Capital, $5,000. Directors: John J. White, Morris Rothstein, and Harry S. Hechheimer, 220 West Forty-second Street, New York city.

De Falco & Prevette, Inc., New York city. Theatrical proprietors and managers. Capital, $1,000. Directors: Domenico De Falco, Angelo Prevette, and Antonio Perretta, 25 Skillman Avenue, Brooklyn N. Y.

Emanee Film Company, New York city. To manufacture and exhibit motion picture films. Capital, $1,000. Directors: Hyman Edlestein, Benjamin Schwartz, and Harry I. Mintz, 352 West Fifteenth Street, New York city.

Harcourt Amusement Corporation, New York city. To conduct theaters and provide for the production of stage attractions of various kinds. Capital, $20,000. Directors: Marshall Harcourt, Benedict Radus, and Jacob Riedmueller, 156 Fifth Avenue, New York city.

McCarthy and McSween Company, Inc., Eddyville, N. Y. Motion picture business in all of its branches. Capital, $1,000. Directors: J. S. McSween, Mabel McSween, and J. J. Harkins, 1476 Broadway, New York city.

George W. Herrick.

BEGINS SECOND WEEK AT THE PALACE

Nora Bayes Still the Headliner—Mrs. Thomas H. Whiffen, Eddie Leonard and Cecil Cunningham Among Others

Nora Bayes is continuing her Fall drive at the Palace Theater for another week and taking all the trenches. For her offensive she is using some new material and a slight change in wardrobe. Irving Fisher remains her assisting lieutenant and Harry Akst is her private piano player.

Eddie Leonard, the famous minstrel, appears in black face in an elaborate scenic production called "The Minstrel's Return," which enlists a company of burnt-cork assistants. Leonard dances and sings some new songs and also interpolates some of the older ones. He still possesses the plaintive note in his voice that won him fame, and as usual, his nimble feet co-operate towards his success.

A charming portion of the program is contributed by Cecil Cunningham, in an offering that includes character songs and a monologue. Miss Cunningham is a Palace favorite.

That dear old veteran of the stage for two generations, Mrs. Thomas Whiffen, appears with Peggy Dale Whiffen and Company in "Foxy Grandma," a comedy sketch written especially for her use. After a short lapse of time Jack Duffy and Jim Ingliss return to the Palace in their "The Music Masters." Their happy-go-lucky methods are a certain hit. Mabel Russell and Marty Ward and Company offer a pleasing blend of vaudeville hits under the title of "Call It What You Like."

"MOLLY DEAR" AT THE BRONX

Andrew Mack in "Molly Dear" was the attraction, week of Oct. 1, at the Bronx Opera House. The Cecil B. De Mille play afforded Mr. Mack opportunities to accentuate his previous popularity. His song numbers were of his own composition and won numerous encores. Peggy Allen gave a painstaking and sincere performance of Molly Kavanagh. Others in the cast included Mary Manners, V. P. Henderson, Verne Layton, John Owens and Allyn Lewis.

Ida C. Malcomson.

"BAA, BAA, BLACK SHEEP"

The cast of "Baa, Baa, Black Sheep," a comedy by Fred Jackson, has been completed and the play will open out of town Oct. 15. The company is headed by Carter De Haven and includes Willette Kershaw, James Lackaye, Flora Parker, Gerald Griffin, Ann Warrington, Franklyn Hanna, and Charles Meredith.

Matthew Woodward has written the lyrics for "The Star Gazer," a new operetta by Franz Lehar, which the Shuberts will produce.

THE BROADWAY TIME TABLE

FOR WEEK ENDING OCTOBER 13TH

Theater	Play	Date of Production	Number of Performances
Astor	The Very Idea	Aug. 9	86
Belasco	Polly With a Past	Sept. 6	45
Bijou	Saturday to Monday	Oct. 1	17
Booth	De Luxe Annie	Sept. 4	48
Broadhurst	Misalliance	Sept. 27	21
Broadway	The Fall of the Romanoffs (film)	Sept. 23	42
Casino	Furs and Frills	Oct. 9	8
Cohan	Here Comes the Bride	Sept. 25	24
Cohan and Harris	A Tailor-Made Man	Aug. 27	58
Comedy	The Family Exit	Sept. 19	30
Cort	Mother Carey's Chickens	Sept. 25	24
Criterion	A Scrap of Paper	Sept. 17	33
Eltinge	Business Before Pleasure	Aug. 15	71
Empire	Rambler Rose	Sept. 10	41
48th Street	The Land of the Free	Oct. 2	16
44th Street	Hitchy-Koo	June 7	150
Fulton	The Claim	Oct. 9	8
Gaiety	The Country Cousin	Sept. 3	49
Globe	Aladdin and His Wonderful Lamp (film)	Sept. 24	40
Harris	Daybreak	Aug. 14	73
Hippodrome	Cheer Up	Aug. 23	89
Hudson	The Rescuing Angel	Oct. 8	9
Knickerborker	Hamilton	Sept. 17	33
Liberty	Out There	Sept. 24	25
Longacre	Leave It to Jane	Aug. 28	57
Lyceum	Tiger Rose	Oct. 3	15
Lyric	The Masquerader	Sept. 3	49
Maxine Elliott	Eyes of Youth	Aug. 22	63
New Amsterdam	The Riviera Girl	Sept. 24	25
New Victoria	Good Night Paul	Oct. 8	9
Playhouse	Eve's Daughter	Oct. 11	5
Plymouth	A Successful Calamity (rev.)	Oct. 10	6
Princess	Oh, Boy!	Feb. 20	273
Republic	Peter Ibbetson (rev.)	Sept. 3	50
Shubert	Maytime	Aug. 16	70
39th Street	Mary's Ankle	Aug. 6	72
Winter Garden	Passing Show of 1917	April 26	214

PLAN ANOTHER THEATER

Shuberts to Build Pretentious Playhouse in Philadelphia

The Shuberts have made arrangements to build a new theater in Philadelphia. It will be located on Broad Street and Manning Place on the site of Horticultural Hall, in the center of the business and theatrical district. The theater will be named the Sam S. Shubert Memorial Theater, in memory of Sam S. Shubert, the brother of Lee and J. J., and the founder of the firm of Sam S. and Lee Shubert. The approximate cost of the theater, it is said, will be $1,000,000.

ART THEATER FOR GREENWICH

As a result of the success of the two bills of short plays given by the Theater Workshop of New York at Greenwich, Conn., arrangements have been completed whereby the organization will give regular monthly performances there, beginning Oct. 12. A feature of the first program will be "Barbarians" by Rita Wellman, produced last year by the Provincetown Players.

A movement has been started in Greenwich for the establishment of an Art Theater, where performances by professional as well as by local talent will take place. The series of plays which the Theater Workshop is to give, it is hoped, will be a step in this direction. The project is being supported by many prominent residents of Greenwich.

"P. W. L." ACTIVITIES

The Professional Woman's League will hold their first fortnightly Dance of the season, Oct. 12 at 9 P.M. in the club rooms, 1999 Broadway.

On Oct. 15 the members will sew for the Red Cross. Mrs. Helen Hanning, chairman of this committee, reports that during the past Summer the League turned over to the Stage Women's War Relief hundreds of articles for our soldiers at the front and clothing for needy French and Belgian women and children.

Oct. 19 at 2 P.M. a Card Party will be held under the direction of Mrs. Elisha Crawford for the benefit of the Philanthropic Fund of the League.

The members are already actively engaged in preparing for their coming Bazaar which will be held in the club rooms on Dec. 6, 7 and 8. Dr. Ida C. Nahm is the Manager-in-chief.

DEATH OF ANNA ROBINSON

Anna Robinson, who gained fame as an actress and beauty, and who married Lord Roslyn in 1905, died Oct. 5 in the Manhattan State Hospital for the Insane on Ward's Island. She was forty-seven years old.

Anna Robinson was born in Wisconsin in 1871, and she and her sister Margaret went on the stage together in "Shenandoah." Then she appeared in "The Governor of Kentucky," and finally made her greatest success, particularly because of her unusual beauty, in the Hoyt farces. Going to London with a theatrical company she at once leaped into fame, but soon left the stage. She was credited with making large winnings at English races and later at Monte Carlo.

In 1905 she was married to Lord Roslyn, following reports of her engagements to several wealthy men. Two years later she divorced him. He was a brother of Lady Sutherland and later he became an actor.

BROADHURST PLANS GREEN ROOM

George W. Broadhurst is planning to build on the stage of the new Broadhurst Theater a green room of the sort that in palmy days of the theater were a feature of every playhouse.

As the dressing-rooms of the Broadhurst Theater are three flights up, Mr. Broadhurst thinks it would not only be a comfort to the players but would revive a pleasant old custom to install a green-room. The room will be large and furnished with every convenience.

PEGGY O'NEIL IN NEW PLAY

Peggy O'Neil will begin rehearsals shortly in a new play under the management of Arthur Hopkins. Since Miss O'Neil's appearance in "The Flame" last season she has been reading plays in search of a vehicle that has a distinctly American atmosphere. The new comedy promises to be just what she wants and will give her ample opportunities to display her distinctly individual talent.

COPEAU HERE IN NOVEMBER

Word has been received here that Jacques Copeau will arrive from France with his entire company early in November. The players have already been rehearsing in Paris. Copeau's Théâtre du Vieux Colombier, formerly known as the Garrick, in this city, will inaugurate its season on Nov. 20.

LEW FIELD'S SON ON STAGE

Herbert Fields, the eighteen-year-old son of Lew Fields, will make his stage debut in "Miss 1917," the new Dillingham-Ziegfeld revue, at the Century Theater, in which his father will appear.

NEW YORK THEATERS

WILLIAM A. BRADY'S **48th** Theatre, near Broadway. Evgs., 8.20; Mats. Thursday and Saturday, 2.20.

The Land of the Free

A New American Play by Fannie Hurst and Harriet Ford

with

FLORENCE NASH

WINTER GARDEN B'way and 50th. Phone 2330 Circle. Evgs., 8. Mats. Tues., Thurs. and Sat., 2.

LAST WEEK

PASSING SHOW OF 1917

Next Attraction—DOING OUR BIT.

SHUBERT 44th W. of B'way. Phone 6430 Bryant. Evgs. 8:15. Mats. Wed. and Sat., 2:15

A PLAY WITH MUSIC

MAYTIME

With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

LYRIC Theatre, 42d St., W. of B'way. Phone 5216 Bryant. Evgs., 8.15. Mats. Wed. and Sat. 2.15.

Last week here—Next Monday Booth Theatre

GUY BATES POST

in "THE MASQUERADER"

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100. Evgs., 8.30. Mats., Wed. and Sat., 2.30.

Last Week Here

Next Monday, 39th Street Theatre

DE LUXE ANNIE

A Thrilling Mystery Play

CASINO B'way and 39th St. Evgs., 8.15. 'Phone Greeley 3846. Mats., Wed. and Sat., 2.15.

Arthur Hammerstein Presents

A New Musical Farce

FURS & FRILLS

By Edward Clark and Silvio Hein.

ASTOR Theatre, 45th St. & B'way. Phone 287 Bryant. Evs. 8.30. Mats., Wed. and Sat., 2.30.

THE VERY IDEA!!

ERNEST TRUEX RICHARD BENNETT

Maxine Elliott's Thea. 39th E. of B'way. Phone 1476 Bryant

Evgs. 8:30. Matinees Wed. and Sat. 2:30

MARJORIE RAMBEAU in EYES OF YOUTH

By MAX MARCIN and CHAS. GUERNON

39th St. THEATRE, near Broadway. 'Phone 413 Bryant. Evs. 8.30. Mats., Wed. and Sat., 2.30.

LAST WEEK **MARY'S ANKLE**

With IRENE FENWICK and All-Star Cast, including WALTER JONES.

Next Monday—DE LUXE ANNIE.

BIJOU Theatre, 45th St., W. of B'way. Phone Bryant 430. Evgs., 8.30 Mats., Wed. and Sat., 2.30.

WINTHROP AMES Presents

Saturday to Monday

By WILLIAM HURLBUT.

MOROSCO 45th St., West of B'way. Evgs. at 8.20. Matinees Wed. and Sat. at 2.20.

Oliver Morosco's Laughing Sensation

Lombardi, Ltd.

Biggest Comedy Hit in Years

Seats 8 weeks in Advance

CORT 48th St., East of Broadway. Evenings, 8.25. Matinees Wednesday (Pop.) and Saturday, 2.25.

"A really pretty, a genuinely sweet and a wholesomely delightful play.—*N. Y. Times.*

MOTHER CAREY'S CHICKENS By Kate Douglas Wiggin and Rachel Crothers.

WITH

EDITH TALIAFERRO

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:15. Matinees Wed. and Sat. 2:15.

CHARLES FROHMAN presents

JULIA SANDERSON JOSEPH CAWTHORN

In the New Musical Comedy

RAMBLER ROSE

LYCEUM 45th St. and Broadway. Evgs. at 8.20 Matinees Thurs. and Sat. at 2.20.

DAVID BELASCO Presents

A Play of the Great Northwest by Willard Mack

Tiger Rose

Eltinge West 42d St. Evgs. 8:30 Matinees Wednesday and Saturday 2:30

A. H. WOODS PRESENTS

BUSINESS BEFORE PLEASURE

With BARNEY BERNARD and ALEXANDER CARR

By MONTAGUE GLASS AND JULES ECKERT GOODMAN

GEO. M. COHAN THEATRE, B'way & 43d Street. Phone Bryant 398. Evgs. at 8:25. Matinees Wednesday and Saturday at 2:25.

Klaw & Erlanger's New Whirlwind Farce

HERE COMES THE BRIDE

By Max Marcin & Roy Atwell.

Cohan & Harris B'way & 42d St. Evs. at 8:15. Mat. Wed. & Sat. 2:15.

Cohan & Harris Present

Funniest Comedy of Recent Years

A TAILOR-MADE MAN

a new comedy by Harry James Smith

with GRANT MITCHELL

HUDSON Theatre W. 44th Street. Evgs. at 8.25; Matinees Wed. and Sat. at 2.25.

Henry B. Harris Estate.....Managers

Arthur Hopkins & F. Ziegfeld, Jr., present

MISS BILLIE BURKE

In Clare Kummer's New Play

"The Rescuing Angel"

NEW YORK THEATERS

New Amsterdam West 42nd St. Evgs. at 8.15.

Matinees Wednesday and Saturday at 2.15.

Klaw & Erlanger's Greatest of All Musical Comedy Triumphs

The Riviera Girl

Music by Emmerich Kalman. Book and Lyrics by Guy Bolton and P. G. Wodehouse.

Knickerbocker B'way and 38th Street. Evgs., 8.15.

Matinees Wednesday and Saturday at 2.15.

KLAW & ERLANGER.....Managers

George Arliss

IN A NEW PLAY

HAMILTON By Mary P. Hamlin and George Arliss

REPUBLIC West 42d St. Evenings at 8:25 Matinees Wed. and Sat. at 2:25.

MESSRS. SHUBERT present

JOHN BARRYMORE CONSTANCE COLLIER LIONEL BARRYMORE

In the Dramatic Triumph

PETER IBBETSON

John N. Raphael's Dramatization of Du Maurier's Novel.

BELASCO West 44th St. Evenings at 8:30. Matinees Thursday and Saturday at 2:30.

DAVID BELASCO presents

POLLY WITH A PAST

A Comedy by George Middleton and Guy Bolton.

GAIETY Broadway and 46th Street. Evgs 8:15. Mats. Wednesday and Saturday, 2:15.

Direction Klaw & Erlanger, Geo C. Tyler

The COUNTRY COUSIN

By Booth Tarkington and Julian Street.

With ALEXANDRA CARLISLE

"Will make a million dollars."—*Globe.*

LIBERTY 42nd St. and Broadway. Evgs. at 8.20; Matinees Wed. and Sat. at 2.20.

KLAW & ERLANGER.....Managers

LAURETTE TAYLOR

In Her Great Success

"OUT THERE"

By J. Hartley Manners.

Criterion B'way & 44th St. Evgs. at 8.30. Mats., Wednesday and Saturday at 2.30.

JAMES K. HACKETT, Lessee and Manager

A. H. WOODS PRESENTS

ROBERT HILLIARD

IN

"THE SCRAP OF PAPER"

A new melodrama in three acts by Owen Davis and Arthur Somers Roche.

"None can afford to miss it—all can afford to go"

"CHEER UP!" Management CHARLES DILLINGHAM

"Greatest Success Ever Known"

Staged by R. H. Burnside

AT THE **HIPPODROME**

Matinee Every Day

Seats 6 Weeks Ahead

THE BRAMHALL PLAY SHOP

Will Open Its Season for Players, Presenting the ART OF LIVING Through the ART OF PLAYING At the

BRAMHALL PLAYHOUSE

"The House of Trust"

27th St., at Lexington Avenue, New York City

IN OCTOBER

The Student Players will have the advantage of playing in the productions at the Bramhall Playhouse during the Winter season, and in the Summer at the Bramhall Playhouse, Stamford, Conn. For terms and particulars apply to

BUTLER DAVENPORT, Director Bramhall Playhouse 27th St. and Lexington Ave., N. Y.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

C. A. CLYNE, Brooklyn, N. Y.—Irene Summerly is with the Academy Players, Halifax, N. S., Canada.

GEORGE SQUIRES, Pittsburgh, Pa.—Mail addressed to Thomas Holding in our care will be promptly forwarded to him.

A. P. T., Boston, Mass.—So far this season there is only one company of the "Willow Tree" on tour, with Fay Bainter in the leading role.

R. JESSEN, Omaha, Neb.—Sarah Cowell Le Moyne was born in New York in 1859 and made her stage debut in 1878 at the Union Square Theater as a member of A. M. Palmer's Stock company. Her first role was that of Madeline in "A Celebrated Case." In 1884 Mrs. Le Moyne visited England, where she met with great success as an elocutionist. Since 1898, when she returned to the American stage, she has appeared in "Catherine," "Pippa Passes," "Diplomacy" and other plays. Mrs. Le Moyne died July 17, 1915, at Lake Placid, New York.

ALMA GLUCK TO GIVE $25,000

Out of the profits of her next season's concert tour Mme. Alma Gluck will donate a sum not less than $25,000 to the American Red Cross, the New York County Chapter of the Red Cross announces. This promised contribution places Mme. Gluck in the forefront of the artists who are helping the Red Cross. It is expected that others will follow her example.

BIRTHS

Born to Mr. and Mrs. Franklyn Fox (Winifred De Lay), a daughter, Sept. 6. The baby will be called Winifred Billie Fox. Mr. Fox is playing heavies with Lando Stock company, at the Whalom Theater, Fitchburg, Mass.

MARRIAGES

CHARLTON-STANLEY.—Helen Stanley, an opera singer, who has appeared with the Chicago Grand Opera company and on the concert platform, was married on Oct. 3 to Loudon Charlton, a concert manager, well known in New York musical circles.

KEMMETT-MURRAY.—Ralph G. Kemmett, stage manager of the Margaret Anglin company, playing in Syracuse, N. Y., and Miss Helen Rose Murray, of Ottawa, Canada, were married at the Court House in Syracuse, N. Y., last week, by Judge Farmer. The bride is an actress.

DEATHS

DOYLE.—Edward Doyle, well known as a theatrical advance agent and business manager, died suddenly Oct. 2 in the Hotel Grenoble, of heart failure. Doyle was about 45 years of age. Last season he was business manager for Grace George. Of recent years he has been chiefly in the employ of the Shuberts and William A. Brady.

GREENE.—Evie Greene, who was well known in this country several years ago when she played in English musical comedy, died last month at her home in Southsea, England. She was the wife of Commander Ernest Kennaway Arbuthnot, R. N., who is in active service. Miss Greene had played leading parts in "Kitty Grey," "A Country Girl," "The Duchess of Dantzic," and "Floradora."

GREY.—Mme. Emile Grey, a prominent harpist, died Oct. 1 at her home in this city. She was born in Dublin, the daughter of the late Professor John W. Glover, one of Ireland's best known composers, and played for several seasons at the Metropolitan Opera House under the management of Maurice Grau. Later she was engaged by Mrs. Patrick Campbell and the late Sir Herbert Tree as harp soloist.

Charles H. Rowland, owner, and A. J. Fleckenstein, manager of the new Rowland Theater in Phillipsburg, Pa., have prepared an attractive illustrated souvenir folder, which was circulated on the occasion of the formal opening of the theater. Motion pictures played at the Rowland all Summer and the first theatrical attraction opened on Sept. 19.

Beatrice Ingram has been offered a New York engagement for the coming season. Since her appearance in "Rolling Stones," Miss Ingram has spent most of her time at her three hundred acre estate at Rennselaer, N. Y.

Geraldine Sloane appeared as Sadie in "Sinners" with the Spooner Stock company in Brooklyn last week. This is the fourth special engagement of Miss Sloane for that part.

COLONIAL THEATER REOPENS

B. F. Keith's Colonial Theater, the interior of which has been entirely rebuilt during the Summer, was reopened Monday, Oct. 1. E. F. Albee, general manager of the Keith circuit, supervised the alterations.

An album filled with cartes de visites, as small photographs were called when they were the rage, has come into THE MIRROR'S possession. The only cartes recognized are those of Edwin Booth and Blanche De Bar. The album, THE MIRROR is informed, was found in the trunk of a dead actor. Any one interested may have the privilege of examining the book.

Theodore Bendix has signed contracts with Oliver Morosco and John Cort to furnish their orchestras for coming season.

NEWS OF STOCK PLAYS AND PLAYERS

"TURN BACK THE HOURS" IN HOBOKEN

First Time of a Play Written for Mabelle Estelle and Acted by Her at the Strand, E. E. Rose, Author

"Turn Back the Hours," a new play written by Edward E. Rose in four acts and eight scenes, was presented for the first time on any stage at the Strand Theater, Hoboken, N. J., Monday evening, Oct. 1, under the careful direction of Arthur C. Alston, and was most enthusiastically received by a capacity audience which was more than generous in applause. The play was specially written for Mabelle Estelle, who is being featured in the piece, and will be played this season on the International Wheel, where it is bound to meet with great financial success. Mr. Rose has furnished the star with a strong powerful play that tells a most interesting and very instructive story that cannot help but appeal to all who see it. It is indeed a very clever and well constructed play and contains strong dramatic material and sufficient comedy relief to satisfy the most critical of theatergoers. Miss Estelle's stellar role is a dual one, showing a girl of untold wealth transformed through the mysticism of the Orient into a poor girl of the slums; a tenant of one of the homes of crime from which the rich girl owner draws part of her royal income. Miss Estelle acted her part in a most natural and sincere manner and gave a most conscientious and true to life portrayal. She has proved on several previous occasions to be an artist of extraordinary ability, and, judging from the verdict of many New York and neighboring city managers who made a special trip to attend the initial performance, it will not be long before this clever little lady will have an opportunity to exhibit her ability on Broadway. The play is worthy of success on its own merits and surrounded by such a capable cast of intelligent players and most elaborate scenic equipment it will no doubt be one of the biggest moneymakers on the circuit. Stanley L. Price as the young physician gave a clean-cut manly performance; Charles Brockley gave a correct interpretation of a difficult role; Louis J. Epstein as Count Cosmo gave a good character delineation; Grant Erwin as Luke Kelso was very amusing. Good support was given by Edith Costello, George Kehoe, Edward Skinner, Arthur Jennings, Anna Snyder, George Arthur and Marie Casmere.

C. A. BITTIGHOFER.

EMERSON PLAYERS STAND FAST

LAWRENCE, MASS. (*Special*).—"The best play, and the best performance of the season, and without a doubt the most finished and up-to-date production ever presented, by any stock company, in this city." Such was the verdict of all who witnessed the performances of "The House of Glass," which was the offering for the sixth week of the Emerson Players at the Colonial, Oct. 1. Dorothy Dickinson, in the stellar role of Margaret Case, the "hounded" woman, in her tense emotional scenes, gave such an intensely thorough and excellent portrayal of the character that she was compelled to respond to several curtain calls at each performance; Leo Kennedy, as Edward McClellan, stood out strongly in the part, and gave a very creditable performance; Franklyn Munnell, as Harvey Lake; Lawrence Brooke, as Judson Atwood; Richard Barry, as Carroll, the detective; Joseph Crehan, as James Burke; Thomas Whyte, as Hon. H. T. Patterson; Bernard Steele, as Crowley; Joseph Guthrie, as Wada, the Jap; Frank Currier, as Frank; Frank Flagg, as Watson; Maud Blair, as Mrs. Brandt, and Georgette Marcel, as Edith, completed the cast.

"The Man Who Owns Broadway," with a chorus of local young men and women, under the supervision of Thomas Whyte, week Oct. 8.

W. A. O'REILLY.

EMPIRE PLAYERS, SALEM

SALEM, MASS. (*Special*).—"Mile-a-Minute Kendall," week Oct. 1, as put on by the Empire Players, was one dandy show and a continual hit from start to finish. Honors were even, the entire company doing their bit in a uniformly excellent style. Julian Noa in the title-role did a fine bit of work, especially in the first act, where it would have been exceedingly easy to over-act; Jane Salisbury as Joan Evans was all that could be desired; Miss Salisbury has a faculty of filling all her roles naturally and sympathetically. Joseph Thayer is a character actor of no mean ability and his work as Jim Evans was remarkably good; as Amelia, Priscilla Knowles was as screamingly funny as she well knows how to be; Florence Hill and Elmer Thompson were excellent in their respective roles but brought down the house by their clever singing of "Some Sunday Morning"; Loretta King was very good as Rose Howard, and as always John B. Mack was most satisfactory; David Baker, Flora Frost, Raymond Capp, and Paul Linton all contributed excellent bits. Week Oct. 8, "The Outsider." DOROTHY BENNETT.

TOP NOTCH IN ST. PAUL

ST. PAUL, MINN. (*Special*).—In many respects the stock company now playing at the Shubert is the best ever installed in that cozy playhouse. Frank Priest, the manager, and Guy Durrell, the stage director, are to be congratulated upon its general excellence. An admirable performance of "Broadway and Buttermilk," was followed by an equally finished presentation of "The Mark of the Beast" Sept. 23-29. "Paid in Full" was revived Sept. 30-Oct. 6. Irene Randolph's exceptional ability was apparent in all three bills. Richard La Salle, the new leading man, has firmly established himself. Edward Arnold has always been a favorite, as has Earl Lee, whose startling versatility permits him to play a comedy old man one week and a leading juvenile the next, not neglecting to extract the full quota of humor from each characterization. Jack Fee is another to whom the word "artist" is applicable. In all a delectable coterie of players. "A Butterfly on the Wheel," Oct. 7-13.

JOSEPH J. PFISTER.

"ROLLING STONES"

JAMESTOWN, N. Y. (*Special*).—Samuels Opera House (W. L. Foster, manager): "Rolling Stones," as put on by the Pauline MacLean Stock company during their tenth week here, Oct. 1, was a complete success. Special honors fell to Ed. Clarke Lilley, who as Dave Fulton, gave as fine a performance as could be desired; Geo. Ormsbee, who was finely adapted to the part of Buck Ryder; Ernest Kast, thoroughly at ease as Fulson Rice, and Ronald Rosebraugh as Jericho Braden. Pauline MacLean made a very natural and winning Norma Noggs; Lucy Neal as Mrs. Brannigan and Harry Cansdale as Mr. Brannigan both looked and acted their roles perfectly. James K. Dunseith as Strawbridge, Esther Welty as Anna Anderson, Jane Reed Lewis as Emma Braden, Robert McKinley and Jack Burke by their sincere portrayals all added to the play's success. Mr. McKinley's scenery for the play was admirable in every respect. Week Oct. 8, "The Eternal Magdalene"; "Baby Mine," Oct. 15.

A. L. LANGFORD.

"COMMON CLAY" IN MASS.

SOMERVILLE, MASS. (*Special*).—(Clyde B. McArdle, mgr.): "Common Clay," the offering in which New England's finest stock company, Somerville Theater Players, were seen last week, proved itself to be an exceptional business getter, due in part no doubt to the praiseworthy manner in which it was given and again in part from the fact that it was given in Boston for several weeks and excellent reports had got out regarding the play. Adelyn Bushnell as Ellen Neal gave one of the best performances since her first appearance to Somerville audiences. Her work is clear-cut intelligent, and shows a fine understanding of the part. Arthur Howard as Hugh Fullerton also displays remarkable skill in his delineation of the part and on all sides nothing but praise for these two can be heard; John Gordon, the new juvenile man, makes his initial bow to local audiences in the role of Arthur Coakley and has won instant favor; Mr. Gordon is youthful, and if he continues as he started in "Common Clay" will no doubt be a prime favorite in Somerville 'ere long. Others in the cast who were especially good were John M. Kline, Brandon Evans, John Dugan, Grace Fox, Ruth Fielding and Elbert Benson. Arthur Ritchie, the director, has arranged a beautiful production which is town talk. Current week, "The Ghost Breaker." ENOUGH.

"THE CO-RESPONDENT," SEATTLE

SEATTLE, WASH. (*Special*).—At the Wilkes "The Co-respondent," Sept. 23-29, was given a good presentation by the Wilkes Players before houses averaging satisfactory business. Grace Huff as leading lady invested the role of Anne Grey with skill, ease and finish, while Ivan Miller as John Manning made the most of the part. Fanchon Everhart, Ruth Renick, Jane Darwell, George Rand, Addison Pitt, Norman Feusler and others contributed to the success of the performances. Same company in "The Greyhound" Sept. 30-Oct. 6. BENJAMIN F. MESSERVEY.

REPERTORY IN NEWBURGH

NEWBURGH, N. Y. (*Special*).—Academy of Music, Sept. 24: Joe Payton's Stock company presented "The Cinderella Man," "Peg o' my Heart," "Ready Money," "Within the Law," "Bought and Paid For," "Paid in Full," "Officer 666." Miss Ritchie and Clark Russell are again playing the leading roles. Business and company good. Oct. 1, "Cheating Cheaters," business good.

A. EDWARD WALKER.

HELEN STANTON,

Now a Member of the Henry Jewett Players at the Copley, Boston.

Helen Stanton, who has recently joined the Henry Jewett Players at the Copley Theater in Boston, has been making a piquant character of the part of Molly Preston in "The Man Who Stayed at Home." She is an English actress who has been appearing some time in this country, having made her New York debut as Pleasure in "Experience." She has toured through this country with Cyril Maude and with Sir Herbert Tree in "Merry Wives of Windsor" and other plays, and she had a leading role in the production of Reinhardt's "Miracle." Quite recently she has been doing some work in pictures. Just at present Miss Stanton is looking expectantly forward to the opening of the repertory season of the Henry Jewett Players at the Copley Theater, which will follow the end of the run of "The Man Who Stayed at Home," now in its sixteenth week. Her first important character will be Julia Craven in Bernard Shaw's comedy, "The Philanderer."

HYPERION PLAYERS HIT

NEW HAVEN, CONN. (*Special*).—The Hyperion Players played "Which One Shall I Marry?" week Oct. 1 and drew crowded houses, making the biggest hit of the present season. First honors go to Jane Morgan as Agnes Moran. She reached heights hitherto unknown to stock and gave an exquisite interpretation; Alfred Swenson and Arthur Griffin are tied for second honors; it was Mr. Swenson's first big part and he did it with a force and assurance that aroused much praise. Griffin as Mike Moran caused gales of laughter; Louise Farnum gave some startlingly funny costume effects and was a side-splitting Mrs. Moran; De Forrest Dawley as John Bland did his usual good work; Morris Burr as Advice was effective; Russell Fillmore as Harlow gave a most creditable performance; Elsie Southern as Kitty was refreshingly young; Jerry Broderick as James completed the cast. The scenic effects by Karl Amend were worthy of mention. Week Oct. 8, "The Commanding Officer." HELLEN MARY.

HATHAWAY'S AT BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players in "Mile-a-Minute Kendall," week Oct. 1, provided one of the most amusing entertainments of the season to large and enthusiastic audiences. Bob McClung as Jim Evans, innkeeper, made a pronounced hit with a remarkably clever comedy characterization; Marion Chester as Amelia made her first appearance of the season, giving an excellent portrayal and was the recipient of three large floral offerings; Mildred Florence as Beth, a sporty young woman, was very realistic; Charles C. Wilson as Jack Kendall gave a manly and convincing impersonation; Enid May Jackson as Joan Evans, friend of Jack, looked and acted the role finely; Walter H. Bedell and Clarence Chase did good comedy work; Jane Stewart as Rose Howard, adventuress, gave a fine portrayal. William H. Dimock, William Macauley, John Loraine and Gale Trult provided strong support. "Which One Shall I Marry?" week Oct. 8.

W. S. PRATT.

"SEVEN SISTERS" IN DETROIT

DETROIT, MICH. (*Special*).—Hungarian officers in their brilliant uniforms and a bevy of pretty girls—seven of them—are the attractions at the Adams the week of Oct. 1, where the Vaughan Glaser Stock company is playing "Seven Sisters." As the young Hungarian Count, bent on marrying off the three older sisters so that he himself might claim the fourth, Mr. Glaser was very much at ease, and played the part with all the abandon of youth. Miss Courteney as Miel, sister number four, made you feel that no effort to win her was too great and was a very charming little girl in her braids and pinafore. The rest of the cast, including Will Corbett, William Powell, Don Burroughs, Stewart Robbins, Jane Seymour, Constance Kenyon and Peggy Bruce, was entirely satisfactory. Week Oct. 8, "House of Glass."

C. NINA PRITH.

FAVORITES IN HAVERHILL

HAVERHILL, MASS. (*Special*).—The Academy Players, now in their fifth week, are winning the hearty approval and support of the theatergoers, as is evidenced by the crowded houses at each performance. Week Oct. 1-6, "The Man Who Stayed At Home," and Walter Gilbert, as "Christopher Brent" gave a finished portrayal of that character. Freman, as John Preston and Walter Scott Weeks as Carl Sanderson, Gilda Lorry as Molly Preston. The Academy Players, with Miss Lorry and Mr. Gilbert, leads, and such able support as Walter Scott Weeks, William Freman, Gertrude Walters, James Hayden and Mable Colcord, is one of the best balanced stock companies that Haverhill has ever had. The company is under the personal direction of Harry Leland.

C. T. ISSERTELL.

"NEARLY MARRIED" IN SALT LAKE

SALT LAKE CITY (*Special*).—The Wilkes-Barre Players, week Sept 30-Oct. 6, presented "Nearly Married." Nana Bryant, leading lady, and Ralph Clinger, leading man, did mighty fine work. Following in their footsteps, Claire Sinclair, Ancyn T. McNulty and Cliff Thompson, this trio is at its best in comedy, excellent work being done by each. Miss Sinclair as the friend, McNulty as the brother, "Dick" Thompson as "Tom," Frederick Moore as the Irish landlord, Mae Thorne as Ernest Van Pelt, Lucille Holder, Frank Bonner, Ethel Tucker, "Bud" Post, "Billy" Jensen and "Frits" Arnold were worthy. Huron L. Blyden gave the play an excellent production. The same company in "A House of Glass," current week.

GRANDI CO. IN KANSAS

HUTCHINSON, KANS. (*Special*).—Home Theater (W. A. Loe, manager): The Grandi Bros. Stock company and Calkins' Ladies' Orchestra opened their third week of stock in "Slaves of Russia"; "Blest Lynne" last half of the week Oct. 1. Motion picture houses all full.

C. W. OSWALD.

BROOKLYN'S BIG STOCKS

Fifth Avenue Theater and Grand Opera House Repeat Last Year's Success

BROOKLYN, N. Y. (*Special*).—"Help Wanted" was the attraction at the Fifth Avenue Theater, week Oct. 1, and the large audiences were warmly appreciative. Effective acting was done by Mr. McWatters and Miss Melvin and also by Edmund Abbey, Emily Lascelles, Edna Preston and Caroline Morrison. The other members of the company who are to be commended for their able support are Edward Davis, Elinore Bennet, Aubrey Bosworth and William Davidge. This stock company is continuing its success of last season, the house being filled at each performance.

Grand Opera House, week Oct. 1: Cecil Spooner made her appearance in "Polly of the Circus," and with the support of her capable company gave a performance that pleased the large audiences. A large photo film was used to illustrate parts of the plot impossible to bring out properly in a limited stage space, which added tremendously to the effect. This stock company is proving an emphatic success at the Grand Opera House and Manager Solly deserves a lot of praise for the good work which he has done.

THE NORTHAMPTON PLAYERS

NORTHAMPTON, MASS. (*Special*).—Academy (Melville Burke, mgr.): The Northampton Players did a big business week Oct. 1, with "The Man Who Stayed at Home." The company has made a great hit with the public. Volunteer music for the week was contributed by Northampton musicians. Augusta Durgeon came on from New York to play the part of Mrs. Sanderson. Julia Taylor, who made many friends here the season of 1914-15, when she was leading woman of the Northampton Players, has been visiting friends in Northampton.

Francis Powell is here to coach a number of the amateurs who played at George B. McCallum's private [illegible] for a group of one-act plays to be given at the Academy in November for the benefit of the Red Cross.

President-elect Neilson of Smith College has been appointed to the board of trustees of the Municipal Theater, and George B. McCallum, who recently was chosen as successor to the late Timothy J. Spaulding, has been made treasurer of the board.

MARY BREWSTER.

"FINE FEATHERS" IN HALIFAX

HALIFAX, N. S. (*Special*).—Academy Players gave a splendid production of "Fine Feathers," Oct. 1. C. W. Dingle gave a strong portrayal of the leading role, receiving hearty curtain calls following his fine work in the third act. Irene Bumnerly again scored as the wife, not only acting with great skill, but was beautiful in her handsome costumes.

Morrell-Hoole.

ROBERT E. HOMANS.

Robert E. Homans with Frank Hatch wrote the rollicking three-act farce, "The Blue Envelope," which was recently presented at B. F. Keith's in Portland, Me., with a record-breaking attendance for the entire week. The play is entertaining not only for its clever dialogue but also for its original plot. It has several good acting parts, that of Dr. Andrew Maurice being the principal one. During its production in Portland this role was well done by Mr. Homans, who, in addition to his literary ability, has a wide reputation as an actor. At various times he has been associated with local stock organizations. Besides this his experience covers a three-year engagement at the New Theater, New York City; five years with the Municipal Players at Northampton; five years with John Craig in Boston, and several years with Oliver Morosco on the Coast. Last year he was with "Johnny Get Your Gun," to which company he returned this Fall.

FRANCES McGRATH COMES BACK

PATERSON, N. J. (*Special*).—The Empire Stock presented "Our Wives," Sept. 24-29 in their usual painstaking manner. Ruth Le Clair and Forrest Orr assuming the leading roles, the balance of the company rendering efficient support. The bill proved to be attractive and business was satisfactory.

Week Oct. 1-6, the management passed us a reel thriller, of the old fashioned type, entitled "The Law of the Land." This is the first time we have had any of this in our theatrical menu for some months and it was an agreeable change to the Empire patrons.

Ruth Le Clair, who has been doing the leads, severed her connection with the Empire Oct. 6. She entertained the members of the company, 4, with a farewell dinner, where the evening was spent in a pleasing manner, every member of the company contributing to the entertainment.

Frances McGrath, whom our amusement lovers have known long and well, will succeed Miss Le Clair and a hearty welcome awaited her first appearance, Oct. 8, in "The Lion and the Mouse."

J. C. BUSH.

FIFTH SEASON OF TEMPLE CO.

MALDEN, MASS. (*Special*).—The fifth season of the Temple Stock company, at the Auditorium, Malden, Mass., commenced Monday, Oct. 1. The organization remains under the management of Nathan Appell, but there is practically a complete change in the roster. "Common Clay" was the opening bill. All records of attendance were broken, which indicates another of the long runs for which this organization is famous. The company made a distinct impression, as it is seldom that so many clever people are numbered in a single organization. It includes Robert Brister, Mark Kent, Stanley James, Roland Holden, Franklin Vernoy, A. A. Bushee, Edwin Vail, stage director; Beth Merrill, Vessie Farrell, Georgia Lee Hall, Ada Dalton, with F. Ralph Langsford, scenic artist.

"STOP THIEF" IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*). — "Stop Thief" was the presentation, Sept. 23-29, by the Dubinsky Bros. Stock company. Ed Dubinsky was the star of the piece and did good work as the quick-witted burglar, Jack Doogan; Wallace Grogg made a decided personal hit as William Carr, and the company will miss him when he joins the army. Roy Hilliard made an excellent sergeant of police, and the entire company were agreeably cast. The play pleased fine business. "The Shepherd of the Hills," week Oct. 1.

JOHN A. DUNCAN, JR.

PACKARD PLAYERS, J. C.

JERSEY CITY (*Special*). — The Packard Stock company at the Academy of Music, Oct. 1-6, drew large audiences and put on in good shape a well written Western drama, "The Man from the West," to the delight of the patrons. Hazel Corinne as the cowgirl put lots of "pep" in the part and made a hit; Warren Hoffman, the new leading man, was fine as Jack Taggart and made a favorable impression at once; Dan Malloy had the best part of his career here as Ike Goldwater and played it for all he was worth. Other members of the company were a big aid to success, especially Bessie Shildon and James Marr. "Beware of Men," Oct. 8-13.

WALTER C. SMITH.

"HOUSE OF GLASS," LOWELL

LOWELL, MASS. (*Special*).—Opera House: "The House of Glass," under the direction of Kendal Weston, was presented by the Emerson Players, week Oct. 1. Week Oct. 8, "The Lost Paradise," "Common Clay" follows.

Joseph Payton and his stock company played their annual engagement at Kingston, N. Y., week Oct. 1. Miss Ritchie and Clark Russell are again playing the leading roles. The shows this season include "Ready Money," "The Cinderella Man," "Within the Law," "Peg o' My Heart," "Paid in Full," "Bought and Paid For," and "Officer 666."

G. Carlton Guy opened a stock company at Anderson, Ind., week Oct. 8, in "The Man from Home." Charles Jackson and Connie Hallett are with the organization.

FLASHES FROM STOCK STAGES

The Darcy & Wolford weekly stock bulletin announces among late releases for stock "The End of a Perfect Day" by Howard McKent Barnes, "A Light in the Dark" by Herbert Bashford and "The Pawn," by Axelle M. Aldrich and Joseph Noel. "The End of a Perfect Day" was sent to the one-night stands last season by Gaskell & MacVitty who open another touring company in the play shortly.

The Gatts-Peck musical comedy stock at the Grand at Rockford, Ill., is doing a nice business. "Broken Idol," Oct. 8, Lew J. Welch, comedian, Lee Johnson as second woman. "Forty-five Minutes from Broadway," week Oct. 15, and "The Tenderfoot," week Oct. 22.

Al Correll starts rehearsing a new repertoire company.

Carl Way closed with the Crown Players at the Crown Theater in Chicago Oct. 13. Dorothy Adams and Lawrence Sullivan were placed with that company for extra work in "The Girl Without a Chance."

Howard Fitz has joined Norman Hilyard's Enterprise Stock company which plays half a dozen houses in Chicago, one night each week.

Jack Boyle's company is playing in Ohio cities and will go into stock at Portsmouth, Ohio, in the near future.

It is reported that Manager M. J. Dixon, of the Third Avenue Theater, New York city, may open the Savoy Theater in Fall River, Mass., with a strong stock company and new people.

The Nancy Boyer Stock company opened a week's engagement in Norwalk, Ohio, Oct. 1, to packed houses. Bills, "Nearly Married," "Tess of the Storm Country," and "Merely Mary Ann." Harold Claflin, a Norwalk boy, joined the Boyer company at Findlay, O., Oct. 14.

SHUBERT-HODGE OFFERING

First Time of "A Cure for the Curables," Comedy, at Trenton, N. J.

TRENTON, N. J. (*Special*).—"A Cure for Curables," first time, in which Lee Shubert presented William Hodge, Oct. 4. The play is by Earl Derr Biggers and Lawrence Whitman and is founded on a story by Mrs. Cora Harris which was published in the *Saturday Evening Post*. Mr. Hodge impersonates Dr. James Pendergrass, who has a rest cure establishment in the Blue Ridge mountains of Virginia. In the company are Clara Moores, Edith Shayne, Ada Nevil, Adelyn Wesley, Brigham Royce, Charles Vernon, Robert Wayne, Jerry Hart and Arthur Sprague.

UTICA

UTICA, N. Y. (*Special.*)—Seymour Sutorius, a popular young Utican, was at the Avon week Sept. 25, in a skit entitled, "A Table for Three," which is unusually good. There were many of his friends in the audience and all were much pleased over his performance. The slight plot was lively and full of amusing incidents and the dialogue is very funny. He was supported by Edward Racey and Gladys Gillen. The rest of the bill was also favorable. The picture "For France" was very thrilling.

Doyle & Dixon in "Chin Chin" at the Colonial, Sept. 25, 26, displayed some most wonderful dancing, and were supported by an equally competent company. The most popular show of the season, "Oh Boy," played here Sept. 27-29, drawing full houses and satisfying the audience at every instance. "Goodness Gracious, Annabelle!" Oct. 1, 2, made its first appearance in this city. The play started off slow and ended up fast.

The new Park theater, dark for fourteen months, formerly known as the Bender, opened Oct. 8. P. Anthony Breglio of Springfield, Mass., has purchased the theater and has entirely renovated and redecorated it until it looks like a new playhouse. A unique programme of special feature photoplays is to be given to which will be added high-class concerts, both vocal and instrumental. There will be a full orchestra and in addition a large pipe organ will be installed.

FRANK M. DUGAN.

ALLENTOWN-BETHLEHEM

ALLENTOWN-BETHLEHEM, PA. (*Special*).—*Lyric*: "The Thirteenth Chair," with the fourth company, pleased large audiences Sept. 28, 29. "The Crisis" will come back to this stage again soon. "Hans and Frita," Oct. 5, 6, drew well. William Hodge in his new vehicle, "A Cure for Curables," Oct. 9; Doyle and Dixon in "Chin Chin," Oct. 10, and the first performance Oct. 11, of "Broken Threads," made a busy week.

Grand (Bethlehem): "Treasure Island" and "A Hippodrome Circus" week Oct. 1.

Orpheum: Carrie Deckar heads an excellent bill.

Palace: Noodles Fagan is the headliner at the newly rebuilt Third Street house. The Strand, Allentown's newest screen house, has opened and the Hippodrome is again open after alterations.

FORD L. SHORTWELL.

MACON, GA.

MACON, GA. (*Special*).—Grand: Keith vaudeville, Sept. 24-29, large crowds; "Cheating Cheaters," Oct. 1; large houses; Keith vaudeville, 2-5; "Very Good Eddie," 6; "Pom Pom," 9; Al. G. Fields's Minstrels, 17; Barnum and Bailey, 20. Edna Park Stock company, under tent, change of bill twice a week.

ANDREW OLIVER ORR.

REPORTS FROM MIRROR CORRESPONDENTS

LOUISVILLE

LOUISVILLE, KY. (*Special*).—The romantic musical comedy, "Dew Drop Inn," with Percival Knight as the star, was the attraction at Macauley's Theater, week Oct. 1-6. Prominent in the company were a number of old favorites, especially Winona Winter. The chorus was large and gorgeously costumed and scenery was fitting to the principals presenting the production and the music was of the catchy variety.

"The Little Girl God Forgot," styled "a play of tears, laughs and love," presented by the John Benero company, drew satisfactory attendance at the Gayety, week beginning Sept. 30. Underlined, "The Millionaire's Son and the Shop Girl."

High-class vaudeville at mid-summer prices continues to attract at Keith's, special features being, Jas. Coulin and Myrtle Glass in "A Fool, a Flirt and Her Father," and Gertrude Van Dick and Brother in "Forward March."

There has been no change in the continued popularity of the moving pictures in this city. All of the places are attracting capacity audiences.

The Louisville Quintette Club inaugurated Oct. 9 a series of chamber music concerts that will be given at intervals during the Winter at the Woman's Club.

"The Dew Drop Inn" at Macauley's had a largely augmented orchestra during the engagement here which was conducted by Manuel Kliene, who came from New York for the purpose.

The Fall race meetings at Douglas Park and historic Churchill Downs, now in progress, have attracted to the city a large number of people, and their presence, of course, assists the theatrical amusement enterprises as they are usually pleasure loving and possessed with money-spending tendencies. The soldiers at the military cantonment located here, who have frequent leaves of absence, also contribute to the patronage of the moving picture places and the regular theaters.

The Mary Anderson had a particularly strong film attraction in "Babbling Tongues" with an all-star cast, including Grace Valentine, Jas. Morrison, Louise Beaudet and Paul Capellani.

CHARLES D. CLARKE.

PHILADELPHIA

PHILADELPHIA (*Special*).—Business continues to be very good at all of the local theaters, and for the beginning of the season Philadelphians have no cause to complain of a dearth of first class attractions. The current week is a very good example. At the Broad, Maude Adams appears after a local lapse of two years in her latest success "A Kiss for Cinderella." A fashionable audience attested to the great popularity of the talented star.

The Garrick is also offering a big New York success this week, "Cheating Cheaters," and a special matinee, making nine performances for the week, was offered on Columbus Day, Oct. 12.

Fred Stone, in "Jack o' Lantern," is beginning what will no doubt prove to be the most successful run of his particularly rosy career. The Forest has been doing a capacity business ever since the engagement opened, and Manager Thomas Love is trying to have the engagement extended, but unfortunately previous New York bookings have interfered. While no official box office figures have been given out, I understand that in the two weeks the show has been running over $36,000 has been taken in. "The Brat," featuring Maude Fulton, is in its second week at the Lyric, doing a good business, and "The Thirteenth Chair" is rounding out its local run at the Adelphi.

J. SOLIS COHEN, JR.

DETROIT

DETROIT, MICH. (*Special*).—"Very Good Eddie" was the attraction at the Garrick week of Oct. 1. It is playing a return engagement and pleasing just as much this time as it did on its first visit. The cast includes George Mack, Helen Raymond, Harry Sinkey, Theodora Warfield and Denman Maley.

Week of Oct. 8, "Odds and Ends," a new production by Norworth and Shannon—on its way to New York. "Captain Kidd, Jr.," at the Detroit Opera House, pleased moderate sized audiences week of Oct. 1. It is a cheerful play and is acted in the usual farce manner.

David Belasco presented "The Boomerang," with the original New York cast week of Oct. 8, including Martha Hedman, Arthur Byron, Wallace Eddinger and Ruth Shapley.

The Central Concert company opened its course Oct. 2 with a concert by Giovanni Martinelli, the Metropolitan opera tenor, at Arcadia Auditorium. It was the first local appearance of Martinelli and he made a most favorable impression. He was assisted by Samuel Gardner, a capable violinist.

C. NINA FIRTH.

ST. JOSEPH, MO.

ST. JOSEPH, MO. (*Special*).—Lyceum Theater: "America First," and the "Blue Goose Inn," Sept. 23, 24, was a musical attraction of unusual merit. A good company, chorus, comedians and stage setting, and pleased good business. "The Lady Buccaneers," 25-27, pleased fine business. Flossie McCloud, Fred C. Hackett and Frank Penny were the fun-makers, and a specialty diving act by Mermaids was unusually good. "Going Straight," 28, 29, well staged and by a good company, was well received by good houses. Miss Frane Vale Dale, Harry Joyner, Jean McAlpine, Anson Varney, Frank Francis and Leo Dumont all helped to the success of the play by their good work. "The Garden of Allah" (motion pictures), 30-Oct. 4; "Her Unborn Child," 5, 6.

JOHN A. DUNCAN, JR.

SEATTLE

SEATTLE, WASH. (*Special.*)—Moore: March's Jungle Players and vaudeville, Sept. 23-29. Metropolitan, dark, Sept. 23-29. Pantages, Bon Voyage and vaudeville. Palace Hip, the Filipian Trio and vaudeville. The Tivoli reopened Sept. 23 with a good variety show. Motion pictures at the Clemmer, Coliseum, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERVEY.

"UNDER PRESSURE" HAS A GETAWAY

K. and E. Present Sydney Rosenfeld's Latest in Baltimore—Army Clientele Makes Old Town Hum—"Katinka" at Last

BALTIMORE (*Special*). — At the Academy of Music, Oct. 8, Klaw and Erlanger presented for the first time on any stage a new comedy bearing the title of "Under Pressure," from the pen of Sydney Rosenfeld, featuring Fred. Niblo in the principal male role. The new play is in four acts, and has for its hero a modern young caveman, Bruce Markham, played by Mr. Niblo, who is intent upon obtaining possession of a certain young woman, Ernestine Waite (Violet Heming) without the trifling detail of a marriage ceremony. The play is highly satiric in treatment, and embodies several amusing views on certain modern ideas and movements. Mr. Niblo and Miss Heming about divide honors, each contributing individual performances of an exceptionally high merit. Included in the cast are the following players: Zelda Tilburg, Laura Burt, Eileen Wilson, Lea Penman, Arthur Laceby, Albert Gran, Douglas Patterson, and that charming artist Miss Hilda Spong, who plays Mrs. Jepson with all the grace and charm which has distinguished her work in many past performances. Wilton Lackaye in "The Inner Man," week 15.

The Greater Morgan Dancers held the limelight at the Maryland during the week just past, and completely dominated the bill. Their act is the best dancing feature act now to be seen on the Keith Circuit. Adele Rowland and Louis Mann head the bill.

At the Auditorium, "Bringing Up Father Abroad" opened to a tremendous house, the audience filling the theater to capacity. Manager Charles E. Ford has just announced that he will personally inaugurate another series of afternoon musicales at his house in a few weeks when Eugene Ysaye, the famous violinist, appears in a recital. Mr. Ford has been conducting these series for the past three seasons and has met with the enthusiastic response from the local public which his efforts warranted. Among the artists secured are Madame Schumann-Heink, Alma Gluck, Mary Garden and Pasquale Amato. Others will be added to the list as the season advances.

Harry Hanbel, manager of the Academy, engineered a local drive last week for providing funds to purchase tobacco for the American troops abroad. Working in conjunction with John Garrity of the Winter Garden, he succeeded in interesting the girls of "The Show of Wonders" in the move, with the result that the business district was invaded by a bevy of show girls, who rounded up every male, making him produce for the good cause. A splendid sum was realized.

Indications so far point to a very successful theatrical season in Baltimore, as the public seems unusually well disposed toward the theaters, most of the playhouses in town being filled to capacity. This condition is to be accounted for to some extent by the proximity of Camp Meade, which is located just outside of Baltimore, within thirty minutes' ride of the city, and where are stationed some 25,000 troops. When Camp Meade has acquired its full quota of men, including the officers, they will number upwards of 50,000, many of whom can be counted upon as regular patrons of the playhouses. Scores of officers at Camp Meade have brought their families to Baltimore and either installed them in hotels or apartments for the Winter, so as to be able to spend all their spare time with them. This has naturally increased our population to an appreciable extent, and when added to the vast army at our doors, contributes a very respectable number of patrons of the playhouses, in addition to our own theatergoers. The fact that the Winter Garden management raised their scale of prices from $2 to $2.50 for all orchestra chairs during the engagement of "The Show of Wonders" caused a big protest.

Liebler's production of "The Garden of Allah," with its array of animals and scenic effects, drew surprisingly well at Ford's, especially in view of the fact that it has played here twice previous, not including the film version.

After a two-season wait, the long delayed and many times postponed engagement of "Katinka" was realized, week 8, at Ford's. Although booked for this same house twice last season, it became necessary on both occasions to cancel the date, and as a result "Katinka," which is now in its third season, is seen here for the first time. It is to be deeply regretted that the company presenting "Katinka" includes few of the original members of the cast seen on Broadway, Adele Rowland, May Naudin, Ada Meade and Sam Ash having long since departed from its personnel. "Katinka" from a musical standpoint is one of the best operettas heard here in recent years. The casting presenting is an unusually good one, when one considers the length of time this work has been on tour. "The Willow Tree," week 15.

I. B. KAHN.

CHICAGO

CHICAGO. (*Special correspondence*).—"The Willow Tree," a fantasy of Japanese atmosphere, will succeed "Our Betters" at the Blackstone Oct. 22. Fay Bainter has the leading role. The piece was written by the authors of "The Yellow Jacket."

"The Passing Show of 1917" will reopen the Studebaker instead of "Peter Ibbetson" as was announced.

"Parlor, Bedroom and Bath," is transferred from the Olympic to the Colonial.

Cohan's Grand has "The Judge of Zalamea," "Our Betters," is filling the Blackstone.

"Canary Cottage," is drawing at the Olympic.

"Seventeen" is at the Playhouse.

"The Judge of Zalamea" at Cohan's Grand brings out all of the qualities of Leo Ditrichstein. The play is founded on Calderon's drama, and had its try out at Milwaukee. The play is a romantic drama in three acts, giving a picture of life in a provincial Spanish town in the times of Philip II. It has held a place in the repertories of the State theatres of Europe for almost three centuries and except for performances by Donald Robertson's company, ten years ago, is now having its first production on the American stage. The version used by Ditrichstein is based on the translation by Dennis McCarthy.

"The Man Who Came Back," continues at the Princess.

"The Thirteenth Chair" is settled at the Garrick.

At Powers, Otis Skinner alias "Mister Antonio," "Upstairs and Down" is a riot at the Cort.

"Pals First" is at the Illinois, and "Oh, Boy!" in S. B. O. at the Illinois.

BEV. BRUX

BUFFALO

BUFFALO, N. Y. (*Special*).—Henry Miller appeared at the Star Theater Oct. 5-7 in "Anthony in Wonderland." In his company are Joseph Kilgour, Florence Shirley, J. L. Shine, Marguerite Saint John and George Ridell. The play is a fantasy, puzzles, interests and enjoyable. It is so much out of the usual. A cinema comedy is presented and the film is just as unreal as the spoken play. It has to be seen to be understood.

"Oh, Girls," was at the Gayety, Oct. 2-7, and the girls made a hit.

At the Lyric, Oct. 2-7, in conjunction with the vaudeville, the movie feature "The Seven Pearls" was seen.

"The Awakening of Venus," featuring Fred Reet, a Buffalonian, was the headliner.

The Norworth and Shannon, musical revue "Odds and Ends" at the Teck, Oct. 2-7, was well received.

At the Majestic, Oct. 2-7, Walter Lawrence scored a hit in "Come Back to Erin."

At Shea's, Oct. 2-7, the movies vied with vaudeville acts.

"Have a Heart" is a combination of tuneful lyrics and clever lines and seemed to be thoroughly enjoyed by the Star Theater patrons.

J. N. BARNES.

STEIN'S
MAKE-UP
NEW YORK

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—Cohan and Harris are the recipients of extensive praise for their artistic and elaborate stage presentment of their last season's big New York success, "The Willow Tree," a Japanese fantasy, rightly termed "the sweetest love story of the season," for the first time here, in the National Theater's current week's offering—a superb winner with a great big opening audience, one that strongly welcomes and praises Fay Bainter, the creator of the dual role of Princess Willow Branch and Mary Temple, and in which again she scores a strong individual success.

The New York Winter Garden spectacle, "The Show of Wonders," carries the crowds to the Belasco, where this big twentieth production of the Shuberts hold on. A capacity audience, full of enthusiasm, was in attendance on the opening night.

Mrs. Minnie Maddern Fiske in a new play and Maude Adams in Barrie's delightful fantasy, "A Kiss for Cinderella," are October bookings at the National.

It is stated that Maxine Elliott is to make Washington her home for the winter.

A double feature bill is presented at B. F. Keith's during the present week.

"Capt. Russell, U. S. A.," a play of the present struggle in Europe, the author of which is Hal Reid, written in his best vein, the present week's attractive dramatic offering at Poli's. The story is of a mother, taken as a spy against her son's commander; the son is selected as the officer to take charge of the firing squad which is to execute her—who commits suicide rather than carry out the order—The Mazel Producing Co. presents a strong company in the presentation.

"The Million Dollar Dolls" is at the Gayety and a big surprise in the strength in numbers and the gorgeousness of the equipment. The musical comedy, entitled "In Doll Land," is easily one of the Columbia Circuit's most engaging offerings.

Julia Chandler, formerly dramatic editor of the Washington Herald for a period of seven years has been engaged by David Belasco as a special feature writer of his attractions for the present season.

JOHN T. WARDE.

SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium: "So Long Letty," with Charlotte Greenwood in the leading role, played to good business Sept. 29-Oct. 1.

Pantages: "The Count and the Maid," a concoction of mirth and melody was the headliner, week of Sept. 23. Others: Tom Edwards, Arthur Silber and Eva North, Aileen Stanley, Georgia Howard and the Four Earls.

Hippodrome: "The Astronomer's Dream of Mars," headed the first half of the bill week of Sept. 23. Others: J. Edmund David and company the Lyceum Four, the Robinson Duo and the Whirlwinds. Second half: Lovett "Concentration" Willie Smith, Arthur and Sister, Charles Wilson, David and Kitty and Zermaine and Zermaine.

REN H. RICE.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—Fields' Minstrels delighted capacity houses at the Academy of Music Sept. 27-29 and matinee 29. "The Garden of Allah," Oct. 8, matinee and night, greeted with crowded houses; "Ben Hur," Oct. 11-13.

Great interest is manifested in the Virginia State Fair at Richmond, Oct. 8-13. Bigger purses, more and faster horses, five real races on each of four days, beginning opening day.

Auto races Oct. 12, 13. Famous drivers and high-powered cars. Also special events for local drivers. $35,000 worth of amusements, vaudeville free. Fireworks every night.

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CINCINNATI

CINCINNATI (*Special*). — Light entertainment at the local play houses week Oct. 1-7. All in all, B. F. Keith's may be said to have the best of it, for the vaudeville bill is up to the usual Keith standard.

"You're in Love" holds the boards at the Lyric. If one is to judge it by the standard of "Katinka," the music is far too reminiscent to be genuinely interesting. The company, Marie Flynn, May Thompson, Carl McCullough, Clarence Nordstrom and others who work hard with rather indifferent results, not so much their own fault as the material with which they work.

"Stop Look and Listen" at the Grand drew fairly well. New York set its stamp of approval upon it, so why should we criticise? Cincinnati critics, however, have not been lavish in their praise and there seems to be some foundation for their opinions for the local production does not seem to satisfy the public altogether. Perhaps new scenery and fresher costumes would help.

Interest locally centers largely in the opening of the new art theater on Oct. 24 under the management of Miss Ruth Collins Allen. Director Elliott has selected Shaw's "Candida" as the main attraction for the first bill. A reception to the director and his associate players was held at the Allen residence in Walnut Hills Oct. 1, attended by many society people who promise to back the movement with real coin of the realm. A volunteer orchestra will furnish the music under the direction of Hermann Bellstedt at one time a leading musical light of the city. Of late years he has devoted much of his time to composition and leisurely pursuits. Marie Baer and Edward Ballantyne are among the New players announced for the cast.

"Twin Beds" at the Grand, week Oct. 7-13; "The Girl in Stateroom B," at the Lyric, week Oct. 7-13.

WM. SMITH GOLDENBURG.

TACOMA

TACOMA, WASH. (*Special*.)—Tacoma: "So Long Letty," Sept. 21-22-23-24 and matinee, to splendid business; Oliver Morosco's company, good with Charlotte Greenwood as Letty Robbins doing clever turns. There are now nearly 25,000 men in Camp Lewis. Tacoma, and many uniforms are seen in the theaters here.

Pantages' new theater will not be opened for some weeks. It was expected that it would be ready for occupancy Sept. 1, but delay in receiving material prevented that. It will seat 2,200 and will be one of the finest houses in the West.

FRANK B. COLE.

THE EDITOR is a weekly magazine for writers. It is twenty-two years old. Those who conduct it like to think of it as a weekly visitor to ambitious writers, as a visitor who must not be pretentious, not dull, but friendly and helpful. Recognizing that writing may be an art, or a trade, or a profession—what the writer himself makes it—THE EDITOR tries to tell writers, so far as such things may be taught, how to write stories, articles, verses, plays, etc. One thing it does, in a way that never has been equelled is to bring to the attention of writers news of all the opportunities to sell their work. News of current prize competitions is a weekly feature. Editorials on copyright and authors' literary property rights are frequent.

P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.

THE EDITOR has a department devoted to letters in which successful contemporary writers tell of the genesis, development and writing of certain of their published stories.

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NEWBURGH-KINGSTON

NEWBURGH, N. Y. (*Special*).—Cohen's Opera House: Al K. Hall and "The Maids of America" played to good business Oct. 1-3. Al K. Hall, Bobby Barry, Florence Mother and Dolores Leon in the leading roles.

KINGSTON, N. Y. (*Special*).—Kingston Opera House: Matinee and evening, Sept. 27, "Katinka," to large and interested business; company good. Matinee and evening, Sept. 28, "Cheating Cheaters," to capacity houses. Pleased.

A. EDWARD WALKER.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*.)—Palace, Oct. 5. (Wm. O'Neil, manager): Harvest week with a special arranged vaudeville program proved to be a banner one for the Palace management. Eddie Carr & Co., in a comedy skit "The Office Boy" was very good. Auditorium, Oct. 6. (George Freeman, superintendent): "A Night on Broadway," musical comedy, drew good houses for the first of the week. New Park, Oct. 4, (Harold L. Corbett, manager.): Robert Mantell in "King Lear" pleased good houses.

J. J. MAHONEY.

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NEW YORK

JUST WHAT "SEVEN DAYS' LEAVE" IS

Modern Military Drama from London Now Playing in Boston First Time Over Here—"Oh, Boy" in a Tent

BOSTON (*Special Correspondence*). — Monday evening, Oct. 8, saw the Wilbur crowded to the doors and a long line turned away when "Love o' Mike" had its first performance in this city. The Wilbur is fortunate in its musical plays, for this latest of its offerings is likely to be with us the remainder of the year, while "Oh, Boy," which has crowded the same theater for week after week, now moves to the Plymouth to continue its successful run. "The Red Clock" opened at the Boston Opera House and is likely to draw well during its stay. The Globe Stock company is acting this week "Just a Woman."

At the other houses: Hollis, Ruth Chatterton in "Come Out of the Kitchen"; Tremont, "Turn to the Right"; Shubert, "The Knife"; Park Square, Jane Cowl in "Lilac Time"; Copley, "The Man Who Stayed at Home," and Majestic, "Seven Days' Leave," with which this theater, after a short season of photoplays, began its regular season last Tuesday evening.

"Seven Days' Leave" is a modern military melodrama in four acts and six scenes, by Walter Howard, produced by Daniel Frohman in association with Walter C. Jordan for the first time in America at the Majestic Oct. 2. The melodrama was originally brought out at the Lyceum Theater, London, in February, and is one of the most successful of the English war plays. It is fashioned after the regulation English war melodrama, whether of the present conflict or of any of the previous wars of England. The characters are such as are surely to be found in melodramas of this sort, the gallant officer, the foreign adventuress, the good vicar, the saltine sprig of the nobility, the comic lovers and other old friends that we are always glad to greet. The play is full of swift excitement, and what with submarines, destroyers, intrigues, spies and soldiers, it is bound to be a success and to hold the boards in America as long as it is likely to do in England. The company is such as we should expect Daniel Frohman to bring together, among the men being Arthur Lewis, William Abingdon, Courtenay Foote, H. Cooper-Cliffe, and France Bendtsen. Alice Belmore, Ann Andrews, Evelyn Varden, and Miriam Collins have the principal female parts. Miss Collins is the daughter of Miriam O'Leary, formerly a favorite at the historic Boston Museum. It is curious to note that "Seven Days' Leave" is the third of the war plays now running in Boston and rivaling each other in their attempt to attract the patronage of the soldiers and sailors that throng the city.

The company that is playing "Oh, Boy" went up to Ayer the other Sunday night and gave the men at Camp Devens the time of their lives. A performance of "Oh, Boy" in a tent is a novelty, but when that tent is supposed to accommodate fifteen hundred people and between three thousand and five thousand men are crowded into it, it is easy to see that the actors alone are not furnishing all the entertainment. Helen Shipman was rapturously received, and Joe Allen's jests so pleased the young soldiers that it seemed at one time as if they intended to keep him on the platform for the rest of the evening. And it is said that even the guards on duty are still whistling "Till the Clouds Roll By."

D. CLAPP.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—Sarah Bernhardt and her French company appeared at Harmanus Bleecker Hall, Sept. 29, in scenes from four of her most popular successes. Mme. Bernhardt made a strong impression by her remarkably vigorous and masterful interpretation of her famous roles. "The Fascinating Widow," presenting Hal Russell in the star part formerly played by Julian Eltinge, was fairly well received by small audience, Oct. 1. Julia Gifford and Mabelle Cedars were prominent in the cast. The comedy success, "Daddy Long Legs," was nicely presented by a good company, headed by Frances S. Clarke, 2, 3. "Upstairs and Down," 4-6.

Patrons of vaudeville crowded Proctor's Grand, week 1-6. A varied program of entertaining acts was seen, among them being Billie Burke's newest novelty, entitled "Tango Shoes"; "The Stampede," a Western spectacle; Walter Brower, and Alexander and Fields.

At the Empire, Sam Howe and his "Happ-Go-Lucky Girls," featuring Dainty Eva Mull and Helen Tarr, presented an excellent burlesque attraction, and proved popular with full capacity audiences.

The picture theaters offered unusually entertaining film features and did an extremely heavy business.

Governor Whitman and Mrs. Whitman entertained a large box party at the Mme. Bernhardt performance. Both the Governor and Mrs. Whitman and their guests went behind the scenes to pay their respects to Mme. Bernhardt.

The Delaware Theater reopened for the season, week 1, under the new management of Thomas H. Murphy. Photoplays and other screen productions will be presented.

GEO. W. HEARICK.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Keith's, Oct. 1-6: The bill this week is a well balanced one, with the serious and comic blend in such a manner as to make the program pleasing to everyone. The two principal features of the bill are both sketches, one equally as good as the other. Percy Haswell and company, consisting of Margaret Fawcett, Roy Phillips and Edward Longman, an Albee player of the past season, are here in a charming sketch entitled "Heartsease."

Emery's Majestic: A new dramatic sketch, based on the war, "Children of France," "The Book Agents," a comedy, is presented by the Dunham-Edwards Trio.

Fay's: Hall, Ellsworth and Merrigan present a melange of songs in which their voices blend harmoniously, and are followed by a presentation of a comedy of youth, "Twenty Odd Years."

Emery's, Oct. 1-6: "Mutt and Jeff Divorced" is the offering, week 1-6. Earl Reading, a Providence boy, is cast for the part of Mutt, and assisted by Jerry Sullivan as Lil Jeff provided the principal portion of the laugh-provoking condiments of the production.

Colonial: The New Bowery Burlesquers, with Billy Foster and Frank Harcourt, played to well filled houses, week 1-6. Edna Green, a local favorite, is with the company, and with Pauline Pull and Libby Hart and Grace Anderson lead the women members.

ELMER C. SMITH.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Orpheum: Week of Oct. 1 an unusually attractive bill was headed by Eva Tanguay in new songs and dances. The Ford Sisters and Henry I. Marshall, the composer, were accorded rounds of applause. Swor and Avey, in impersonations of Southern darkies, were exceptional. "The Futuristic Revue," a talented combination of musicians, made a great impression. Others were: Moore and Whitehead, Evelyn and Dolly, and Arnold and Taylor in a short skit, "Put Out." The third and last episode of "The Retreat of the Germans at the Battle of Arras" concluded the program.

Louis Mann in a sketch, "The Good for Nothing," by Clara Lipman and Samuel Shipman, tops the bill at the Bushwick week of Oct. 1. Walter C. Kelley entertained with a goodly supply of Southern dialect stories. Juliette Dika was heard in some clever character songs. Others on the program were Will J. Ward and his Symphony Girls, a meritorious musical comedy act; "The Race of Man," a novelty; McMahon, Diamond and Chaplov, in "The Rag Doll," a singing and dancing act; The Geraldo, gypsy serenaders, and the third and last episode of "The Retreat of the Germans at the Battle of Arras." Capacity houses. JOSEPH B. GARLAND.

PITTSBURGH

PITTSBURGH (*Special*).—"The Spring Maid," presented at the Schenley week of Oct. 1, is the second production of the Aborn Brothers this season. The performance could very favorably be compared with that given here several seasons ago by Christie McDonald; Maude Gray in the role of the princess who posed as the spring maid, acts her part with a sprightliness that makes her work enjoyable. James McElhern got many laughs as the barnstormer, while Dixie Blair and Lee Daly proved good foils to him in the comedy line. George Shields, Henry Coote, Charles Bowers, and Eleanor McCune are all good in their support. The chorus of the Aborn company is to be particularly commended.

Tully's "The Bird of Paradise" at the Alvin week of Oct. 1-6. In spite of the fact this was the play's fifth appearance in Pittsburgh, the company played to almost a capacity house. New members of the organization are Marion Hutchins, the new Luana, and Paul Forrest Stanley as Paul Wilson. The present company is good in the principal roles as well as in the minor ones. Arthur Hammerstein's novel, "You're in Love," week of Oct. 8.

"Irish and Proud of It," a musical comedy at the Nixon, week of Oct. 1, is in two acts and eight scenes. This is a show devoid of plot, good music and dancing, but abundant in ancient comedy. Patrons of the Nixon are wondering how this crude production managed to be booked there.

"Good-for-Nothing Husbands" drew a large crowd at the Lyceum, week of Oct. 1. The characters harmonized remarkably well with the parts they played—a breezy, bright little comedy.

Twelve first-class acts with moving pictures of the Pennsylvania soldier boys and Pittsburgh boys at Camp Lee were shown at the Davis week of Oct. 1. Pat Rooney and Marion Brent were the headliners; Alfred Bergen, Robert Emmet Keane, Paul Perlers with his string sextet, Lew Madden, Gaston Palmer, and the Three Jahns made up the bill.

"Circus in Town" was the attraction at the Gayety week of Oct. 1. "The Man from Ireland" and "Behind the Scenes" are offered the patrons of the Academy week of Oct. 1 by the Burlesque Stock company, and drew big. The military drills and tableaux in "Hello Girls" at the Victoria made a big hit.

E. M. NEEDLES.

JERSEY CITY

JERSEY CITY (*Special*).—Fred Irwin's Majestic Burlesquers packed the Majestic, Oct. 1-6, and gave a clever musical bill. Some of the matter used by the comedians was mossy, but the people laughed and enjoyed it. Florence Bennett is the leading woman and Paul Cunningham the straight man; May Belmont and Flo Emery are two exceptionally good ingenues; a fine trio of comedians is made up of Tyla La Pine, Roscoe Ails and Dor Dell. The scenery effects and chorus are of the best. Dave Marion and company, Oct. 8-13; Merry Rounders, Oct. 15-20.

"The Girl Who Won Out," photoplay, at Keith's, Oct. 1-3, with Violet MacMillan featured. The vaudeville offered was of the best, by Ethel Clifton and players, in a neat comedy, "Cindy"; Carson and Willard offered "New York in 1947," good comedy sketch. A funny number was "Courtship on the Bowery," by Blanche Evans and Jim McLaughlin. The Craig Family had an artistic musical act; Stewart Sisters have clever dances; Percy Winter and company were well received in "Good Morning." Another series of war pictures at the battle of Arras finished. Appearing Oct. 4-6, Wilfred Clark and Grace Meinken, in a sketch; Princess White Deer company, in scenic dancing skit; Hal Skelly and Eunice Squrain, sketch; Mabel Burke, animated songs; James Morrison and Grace Valentine in the screen play, "Babbling Tongues."

The executive staff of the Majestic Theater is composed of James C. Southerland, business manager; H. M. Thompson, treasurer; M. B. Seamon, assistant; John E. Langabee, stage manager; William Moran, advertising agent; William A. Hasselbrook, props; Fred Flad, electrician; Louis J. Dittmar, orchestra leader; E. W. Jacobus, chief usher.

WALTER C. SMITH.

LOWELL, MASS.

LOWELL, MASS. (*Special*).—A rattling good bill, from start to finish, at B. F. Keith's, week Sept. 30-Oct. 6. Business on the crest of the wave. Excellent fixtures at Merrimack Square, Crown, Royal and Jewel Playhouse, dark. L. B. BOLDUC.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—The Oliver, F. G. Zehrung, manager. Al Jolson in "Robinson Crusoe, Jr." opened his seventy-second consecutive week in this role Sept. 17; business was very good although not as good as at his former appearance in May. Mat Pigman in "Nothing But the Truth," Sept. 18, 19, played to two very poor houses, although his play and company were excellent and well deserved two capacity houses. "A Daughter of the Sun," international circuit, attraction Sept. 20, to fair business. The Brandeis Players of the Brandeis theater, Omaha, made a big hit in Wm. Hodges success "Fixing Sister" Sept. 24-26, 28, 29; they duplicated their drawing and pleasing ability Oct. 1-3 in "His Majesty Bunker Bean." "Going Straight," with Miss Dale and Harry Bodie, former favorites in Lincoln Stock companies in the leading roles did big business Sept. 27; this also was an international Circuit attraction. "The 13th Chair," Oct. 8-10.

The Orpheum, Acme Amusement Co., Propr., Robt. R. Livingstone, manager. Every program this season has been a good one and as a result business has been excellent. Among the headliners the past few weeks have been De-Leon and Davies, "Rubeville," Kathleen Clifford, Elsa Ruegger and company, Austin Webb and company, in "Hit the Trail," "Americs First," Ben Deeley & company, Lew Brice and the Barr Twins, Harry Girard and companies and "The Headliners" with Harry B. Toomer and company. The first half of the week the usual Western vaudeville programs are given with pictures. The matinee, Sept. 15, very nearly had to be called off on account of the car with the baggage of the entire Orpheum program being taken to St. Joseph, Mo., by mistake; however, the error was discovered in time so the matinee started at 3 o'clock instead of 2:15 o'clock.

The Colonial, Colonial Amusement company, Propr., E. E. Duncan, manager. Lincoln's newest theater was formally opened Oct. 1 to capacity business. The house seats 738, is well lighted and ventilated and is fitted out with the latest in machines and screens as well as with an excellent pipe organ. The Fox production of "The Spy" was the opening attraction. Vitagraph, World, and K. E. E. E. pictures will also be shown.

The Rialto, Princess Amusement company, Propr., L. M. (Joe) Garman, manager: Excellent pictures, to the accompaniment of a large symphony orchestra and pipe organ has made this theater Lincoln's most popular house. Goldwyn, Metro, Broadway, Star and the Hearst-Pathe Weekly are shown here. Capacity, 1,250.

V. E. FRIEND.

TOPEKA, KAN.

TOPEKA, KAN. (*Special*). — Majestic (Roy Crawford, manager; R. J. Mack, assistant manager): The 1917 Vodue Revue Company, presenting musical tabloid, "The Soul Kiss," continue to play to big business at the opening of their fifth and last week's engagement at the Majestic. Marie Justice is the new leading lady, taking the place of Mae Kennis. Miss Justice is billed as the Baby Doll Soubrette and proves to be all the name implies. Edith A. Wilma, who possesses a charming voice, sings the patriotic song, "Joan of Arc," with the chorus, in a very pleasing manner. The comedy injected into the play by the two comedians keeps the audience in a very merry mood. This week, Seaman's Chess Davis company, No. 2, opens a two weeks' engagement.

Grand (Roy Crawford, manager; R. J. Mack, assistant manager): The motion picture, "The Blacker," which was exhibited at the Grand, 27-29, did excellent business at all performances. "The Witching Hour," 4-6; "The Garden of Allah," 8-10.

Novelty (Roy Crawford, manager; R. J. Mack, assistant manager): The vaudeville acts brought to this popular theater so far this season have been considerably above par, and the management have not been disappointed in their efforts to please their patrons, as unusually good business has resulted. Serial picture, "The Neglected Wife," first half of week; Pathe News, last part, closes the bill.

Orpheum: Julian Eltinge in "The Countess Charming" is doing good business. Burton Holmes Travelogues and excellent music by a seven-piece orchestra make up the bill.

Iris (Chas. Elliott, manager): "Rasputin, the Black Monk," is drawing fair business.

Cozy (Ruth Wright, manager): William Desmond in "Flying Colors," the first part of week, and Douglas Fairbanks the last part. Good business.

Gem (Lew Natheson, manager): Harry Carey in "The Secret Man," 1-3; Marguerite Clark in "Miss George Washington," 4-6. Good business.

Auditorium: The local committee of Elks who have charge of the Elks' Concert Course report that more than $4,000 worth of tickets have already been sold. A number of schools and societies are yet to be heard from.

H. J. SKINNER.

NEW HAVEN

NEW HAVEN, CONN.—(*Special*.)—With the Have a Heart company at the Shubert, Sept. 27-29, was Irving Beebe, a former New Haven-er. The applause greeting was fully a minute at each show and the encores to his songs were many. "Have a Heart" played to capacity houses. Others in the cast were Billy B. Van and Donald MacDonald. "Furs and Frills" to crowded houses. Beatrice Allen, Frances Demarest, Ward DeWolfe, Ernest Torrence, Ruby Norton, George Anderson, Harry Millies and Six Violin Girls were prominent in the cast Oct. 1.

"Doing Our Bit," the new Winter Garden show had its premiere here Oct. 8. Frand Tinney, Ed Wynn, Henry Lewis, James J. Corbett, Ada Lewis, Sylvia Jason and The Duncan Sisters are prominent in the cast.

The New Rialto, in its first full week, Oct. 1-6, offers a good program. It played to big audiences. Mary Anderson in "The Divorcee." Oct. 2, Jack Gardner in "Men of the Desert." Oct. 3, Gladys Hulette in "The Streets of Illusion." Oct. 4, Ethel Clayton in "The Woman Beneath." Oct. 5, Julia Sanderson in "The Runaway." Ella Hall in "The Spotted Lily," and Mary McAllister in "Do Children Count?"

Olympia: Oct. 1-3, Grace Valentine and James Morrison in "Babbling Tongues" and an all-star cast in "Think It Over. Crowded houses at every performance, Oct. 1-6.

Pauline Frederick in "Double-Crossed" and Jack Pickford and Louise Huff in "The Ghost House," Oct. 4-6.

HELEN MAAR.

REPORTS FROM MIRROR CORRESPONDENTS

INDIANAPOLIS

INDIANAPOLIS (*Special*).—After an absence of some years, except for a vaudeville appearance not so long ago, Anna Held came to the Shubert Murat, Oct. 1-3, in "Follow Me," which everyone did when she appeared in her many gorgeous gowns, worn as only Anna Held can wear them. Her songs lost some of their flavor on account of a cold, but her dramatic and sympathetic reading of a war poem, Thou Shalt Not Pass, more than made up for the songs and brought forth great and enthusiastic applause. Venita Fitzhugh, Ida Fitzhugh, Harry Short, Henry Seymour, Leon Francol, Lewis Seymour, Tilyou and Ward and others offered able support. William Collier in "Nothing But the Truth," Oct. 8-10.

English's opened the regular dramatic season with "Twin Beds," Oct. 1-3, its third appearance, with Lois Bolton, William Courneen and others, followed by two days of Howe's Travel Pictures, Oct. 4, 5, and matinee and night performance of Neil O'Brien minstrels, Oct. 6; "Pollyanna" week of Oct. 8 (return).

The Park offers a musical comedy, "Oh! Doctor," with Hal Johnson, William C. Turner, Neola Newton and others, week of Oct. 30; "A Daughter of the Sun," week of Nov. 7.

Keith's offered a pleasing bill week of Oct. 1, headed by Maryon Vadie, a charming young danseuse, and Ota Gygi, violinist, whose act is of high artistic merit. A lively singing act that kept the audience in royal good humor won the Misses Lightner and Newton Alexander a popular place on the bill. Dave Roth pleased, as did the little sketch, "Cranberries," well acted by Nell Pratt, Martan Day and Frederick Karr. Bostock's Riding School, Andy Rice, June Salmo, Warren and Templeton rounded out the bill, to which was added James J. Morton, the humorous announcer, who made programs an extravagance and might have saved Manager Eggleston the price of them had he been so disposed, by announcing each act in his well known droll way that tickled the audience immensely.

Anna Held and her company, who arrived late Sunday afternoon, went by a special Big Four train to Fort Benjamin Harrison and on their arrival found the 10,000 soldiers waiting their entertainment so generously offered by Miss Held and arranged by Manager Nelson G. Trowbridge of the Murat. Those who took part were Whitney Bennington, musical director; Leon Francol, Marie Fanchonetti and chorus in the Baby song; Venita Fitzhugh, Harry and Lewis Seymour, Ward and Tilyou, dancing team, and Harry Short. At the conclusion, the entire company sang the Star Spangled Banner, while the soldiers and officers stood in salute.

At the annual election and banquet of the Rotary Club at the Claypool Hotel, evening of Oct. 2, Anna Held appeared before the members and told of her experiences in war ridden France.

PEARL KIRKWOOD.

DALLAS, TEX.

DALLAS, TEX. (*Special*).—Majestic, Interstate vaudeville, Steve von Paul, manager: If Al Woods, Harry Clay Blaney, George Klimt, or any other group of erstwhile melodramaticians were to pop into our city this week, Oct. 11, they would be able to witness a summarized travesty on all that their fertile brains were wont to concoct in the dear old days of the "mellers." For Charles Withers, assisted by a capable company, headlines the bill in a four-act hodge podge of blood and thunder stuff, done in a farcical vein that is hilarious, and, at the same time, pathetic. It enjoys the patronymic "For Pity's Sake," was written by Arthur James, and is under the direction of Rolfe and Maddock, who have an enviable reputation here for "The Bride Shop," a couple of seasons ago. "For Pity's Sake" is immense and received a well merited ovation.

Hudler, Stein and Phillips, in Steps of Harmony, put their stuff right straight over without a moment's hesitation.

The Four Swors, A Double Duo of Darktown Daffydils, native sons and daughters of Dallas, stepped the show with their singing, dancing and comedy patter. A blackface turn is rather hard to swallow in the present era, but these folks are a riot, and should go wonderfully in the East.

Jefferson Theater: Pantages vaudeville, week of Sept. 30, continues to do capacity business, and the bills are as good as you can find anywhere on the "Pan" time.

The Chicago Grand Opera company will give two performances in Ft. Worth soon; Melba and Muratore in "Faust," Oct. 24, and Galli-Curci and Alma Peterson in "Lucia," Oct. 25.

FRANCIS FOLSOM FITE.

FALL RIVER

FALL RIVER, MASS. (*Special*.)—Bijou: Strong bill Oct. 1-6, to the usual S. R. O. The Leighton Bros. "Children of France," is a dramatic war episode that went big. Jim Connors and Hazel Edna, The Ruth Howell Trio, Whitney's Dolls, Mollie King and Creighton Hale in "The Seven Pearls," Pathe News, Keystone comedy, "A Clever Dummy," Billie Burke in "Mysterious Miss Terry," "The Fatal Ring," "Love and Logs," Vivian Martin in "The Sunset Trail," Lenore Ulrich in "Her Own People," "The Golden Troupe," Eddie Foyer, Hada Kessar, Kipp and Kippy, and a novelty comedy drama, "Neglect," presented by a company of talented players, gave the best of satisfaction.

Academy: "Do Children Count?" with Mary McAllister; Pathe News; Ivan Abramson's great photodrama, "One Law for Both" with Rita Jolivet, Leah Baird and cast; "Dodging His Doom" and "Venus the Beautiful," to large attendance, 1-6.

Plaza: William Fox presented Gladys Brockwell in photodrama, "The Soul of Satan"; "The Fighting Trail," "Vengeance of Durand," "A Service of Love," and a new O. Henry subject, to good attendance.

It is rumored that the Rev. Robert A. Dowling may again return to the stage. He has resigned as pastor of the Christian Church, Portsmouth, R. I.

A large number of Fall River people attended the concert given by John McCormack at the Olympia, New Bedford, Oct. 7.

Edward Ross has returned to his regiment, which is stationed in Texas.

W. P. GRR.

SCRANTON

SCRANTON, PA. (*Special*.)—Academy: "Good Gracious Annabelle," Sept. 27, to excellent business. Frank T. Charlton as J. Rawson, proved himself to be an actor of sterling ability and Isabelle Lowe as Annabelle was charming and captured the audience on her appearance; Lydia Dickson as Lottie scored a big hit; Frank Charlton was a popular leading man with the Poli Stock company here last season and was warmly greeted on his appearance. "The Fascinating Widow," Sept. 28. An excellent company and business. Special mention for Hal Russell, Mack Marshall, Florence Guise, Mabelle Perre and Julia Gifford. The singing of both principals and chorus was far above the average. Larrett's Indoor Circus Oct. 1-3 pleased good houses. "Treasure Island," Oct. 4. "Cheating Cheaters," Oct. 5, 6.

Poli: Two excellent bills to the usual capacity houses with Crossman's Entertainers and Storyland as headliners and Red and Bloody, Svengali, Barry and Layton, Raymond and O'Connor and others. Photoplays, "The Great White Trail," and Ethel Barrymore in "The Lifted Veil." Both pleased.

Majestic: Girls from the Follies' burlesque company in "In the Air" and "Cohen's Vacation" company; business excellent. Fred Binder, Billy Harris, Tom Robinson and Athena Hanania merit special mention.

Strand: Elsie Ferguson in "Barbary Sheep," Wallace Reed in "The Hostage," to excellent business. Frank Whitbeck is not only the popular and successful manager of the Poli theater but is also an editor, and is publishing *The Theater Goer*. It not only gives the program but other reading matter, theatrical and otherwise, and is very readable and interesting.

C. B. DERMAN.

LONDON, CAN.

LONDON, CAN. (*Special*.)—Grand Opera House: "Miss Springtime," delighted a large audience Sept. 27, the house being completely sold out at 50c-$2.00. Frank McIntyre was responsible for most of the comedy and the dancing of Mae Hennessy was a feature. The cast, chorus and stage settings were satisfactory and an augmented orchestra did justice to the score.

"Flora Bella," Sept. 28, 29, was unfortunate in following so closely and only did fair business. Rhoda Nichelle has a good voice and took the leading part of Princess Manja satisfactorily; David Andrada introduced a good line of comedy and Gertrude Seldon and Gerald McDonald as Ola and Tigo created much amusement with their lovers' quarrels. The chorus sang and danced acceptably.

"The Love of a King," Oct. 1, introduced Albert Brown in a different character from any he has appeared in before and he gave an exceptionally fine performance. Miss Lenore Phelps, his leading lady, was also good as Hannah Lightfoot and the others of the cast were satisfactory. Business only average. "The Sky Pilot," Oct. 2, 3.

Patricia: The first Goldwyn picture, Mae Marsh in "Polly of the Circus," Sept. 24-26, was fully up to expectations and drew well. George M. Cohan in "Seven Keys to Baldpate," Sept. 27-29, was one of the best films seen at this house and did big business. "Womanhood," Oct. 1-6, with Margarita Fischer in "The Girl Who Couldn't Grow Up," Oct. 1-3 and "To Honor and Obey," Oct. 4-6, matinees, with Audry Robsnni, soprano, as the vaudeville attraction.

G. E. A. WEEKS.

CALGARY-EDMONTON

CALGARY, ALTA. (*Special*).—Grand, Sept. 24-26: Orpheum vaudeville, headed by Eddie Foy and the seven young Foys, Saunders Birds, Libonati, xylophonist; Fern, Bigelow and Mehan, Kitner, Hawksley and McClay, Sassy Lillian Gonne and Bert Albert and Lillian Fitzgerald. The latter two acts were deservedly favorites. Return engagement of Cunning in an exhibition of magic, Sept. 27-29. Business good all week. Pantages had a pleasing bill consisting of Lord and Fuller, Parsons and Irvin, "A Fireside Reverie," Wilson Brothers and Miss Aurora and her equestrian lion. Business good.

Saskatchewan can now boast of having a woman manager of a legitimate theater. The honor falls to Swift Current, for early this week Miss Pam Laumiere, who for nearly two years has been associated with the Regina Theater at Regina, left to take over the management of the Princess Royal Theater at Swift Current.

EDMONTON, ALTA. (*Special*).—Empire: Sept. 27-29, "Step Lively" pleased good-sized audiences. Julius Velie and Hazel Wood, who were so well liked in "Freckles," were warmly greeted. Both are excellent singers and their song numbers are a big feature of the piece. Kathryn Sheldon also got a hearty reception on her first appearance. "The Barrier," Sim, week Sept. 30-Oct. 1. Pantages, Sept. 24-29: Good bill with plenty of variety. George Larson and Ben Wilson, Miss Buehla Pearl, Willard Jarvis, Six Serenaders, Ralph Ash and Wian Shaw and Charles and Henry Rigoletto all well up to the mark. Good business.

GEORGE FOGGE.

HARTFORD

HARTFORD, CONN. (*Special*).—The coming theatrical season from present indications will be an unusually prosperous one. Parson's Theater since its opening two weeks since has enjoyed an excellent business. "Chin-Chin," Sarah Bernhardt, "Eileen," "Everywoman," "Have a Heart," and the several other attractions presented have all done well. "Eileen" played for an entire week, but business was not particularly large. Victor Herbert conducted in person on the opening evening.

The Palace enjoys an excellent business as usual. The vaudeville and movies are usually above the average, and from time to time an exceptional attraction is offered. However, business is always heavy regardless of the bill. Poli's also reports a good business. Our largest movie houses are now getting 15 and 25 cents at evening performances; business has fallen off somewhat.

SEYMOUR WINTER SMITH.

BINGHAMTON

BINGHAMTON, N. Y. (*Special*). — Armory: "Cheating Cheaters" drew a large house, Sept. 27. The company was below par. "Nothing But the Truth" pleased a fair-sized house, 29. Oriental Burlesquers, Oct. 1, 2; "Oh, Boy!" 3; "So Long, Letty," 4.

Stone: Capacity business, Oct. 1, to Keith vaudeville and Goldwyn pictures. Madge Kennedy in "Baby Mine," Zelda Santly, Clifton and Cornwall, and "At Sunnybrook Farm," made an excellent bill.

In the moving picture field a decided change has been made in this city. The Stone Opera House no longer shows Paramount pictures with its vaudeville, but features the Goldwyn pictures. The Symphony Theater shows exclusively the Paramount features, while the Star specialises on Vitagraph, Metro, Triangle, Mutual, Bluebird, Fox, etc.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912.

OF THE DRAMATIC MIRROR.....

Published .....Weekly.....at NEW YORK, N. Y. for Oct. 1, 1917.

State of NEW YORK... }
County of New York... }

Before me, a Notary Public..... in and for the State and county aforesaid, personally appeared Lyman O. Fiske, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE DRAMATIC MIRROR, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Name of Publisher, The Dramatic Mirror Co., Post Office address, 1493 Broadway, New York, N. Y. Name of Editor, Lynde Denig, Post Office address, 1 W. 127th St., New York, N. Y. Name of Managing Editor, Lynde Denig, Post Office Address, 1 W. 127th St., New York, N. Y. Name of Business Manager, Lyman O. Fiske, Post Office address, Great Kills, New York, N. Y.

2. That the owners are:

The Dramatic Mirror Co., Post Office address, 1493 Broadway, New York, N. Y.; Lyman O. Fiske, Post Office address, Great Kills, New York, N. Y.; Harry A. Wilson, Post Office address, 936 Bay Ridge Ave., Brooklyn, N. Y.; F. A. Reed, Post Office address, White Plains, New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock bonds, or other securities than as so stated by him.

LYMAN O. FISKE,
Business Manager.

Sworn to and subscribed before me this twenty-seventh day of September, 1917.

ALFRED E. PETERSON.

[Seal] Notary Public of Kings County, No. 37
Certificate Filed New York County, No. 100.
Register No. 8093.
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UNION HILL, N. J.

UNION HILL, N. J. (*Special*).—Patrons of B. F. Keith's Hudson Theater were given a big treat, beginning Monday, Oct. 1, in one of the best vaudeville shows ever presented here. The headline feature is "The Clock Shop," a big musical comedy tabloid. The musical numbers were tuneful, the costumes pretty, the scenic effects spectacular and the principals and chorus excellent. The Renees, whirlwind dancers; Lamont and Wright in "Novelties of 1918"; "The Blacksmith Shop"; Roger Gray and company; Fel and Lou Miller, brothers in harmony, featuring the Quartet from "Rigoletto," arranged as a duet; Marie and Duffy, eccentric gymnasts; Pathe Weekly, and the clever Christy Comedy motion picture, "Her Awful Predicament." The Hudson's return to vaudeville has seemed to meet with the public fancy, according to the tremendous business that has greeted the new policy.

Lincoln: "The Silent Witness," one of the best film plays seen here for a long time, was well received by a capacity house, Oct. 1. The vaudeville consisted of the Great Baker Troupe; the Victor Troupe, world's famous sharpshooters and novelty artists; "The Wanderer," a big stage producer; Alice Elizabeth and company; Lee Tung Foo, eminent Chinese comedian, and Hartley and Oakland, the black-and-tan of vaudeville. Manager Willard is to be congratulated upon the splendid programs that he is weekly offering to the public of this city.

C. A. BITTENHORN.

LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—Opera House (playing road attractions), week Oct. 1-6, dark. Casino: "Fair and Warmer," for a return date; Andrew Mack in "Molly Dear"; "Good Gracious, Annabelle"; "Oh, Boy!" and "Love o' Mike." Crowded houses at all moving picture theatres.

W. A. O'REILLY.

NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*). — Vendome, Sept. 20-22: David Warfield in the character of Anton von Barwig, in "The Music Master," played to capacity houses for the limited engagement of three nights and a matinee. "Believe Me, Xantippe," the Harvard prize play, 24-26. Richard Bubler appeared in the lead, to the delight of all; Margaret Knight, who played opposite, came in for her share of the honors, Aside from the fact that her acting more than pleased, she is a former Nashville girl, and has many friends here who are interested in her success. Big audiences enjoyed to the fullest each performance.

"The Fortune Hunter" was presented, Oct. 2, 3, under the auspices of the Knights of Columbus. All of the parts were taken by amateurs. It was well directed by Edward Saxon, and a large sum realized, which will be used toward the building of an addition to the handsome new clubhouse.

Orpheum (International Circuit): "The Little Girl God Forgot," week Sept. 24. A good cast played to pleased audiences.

MARY STRADWELL.

MINNEAPOLIS

MINNEAPOLIS, MINN. (*Special*).—Richard Walton Tully's spectacular drama, "The Flame," spent the week of Sept. 30 at the Metropolitan Opera House, and its popularity was manifested by a splendid week's business. The large company is fully sufficient, its principals including James Seeley, Henry Sherwood, Godfrey Mathews, June Hawthorne, Martha McGraw and George Le Soir, the latter remembered as a former stock actor of this city. Oct. 7 the Sim spectacle, "Intolerance," opened a return engagement of two weeks at the Metropolitan. Early bookings at this playhouse include "Miss Springtime" and "So Long Letty."

At the Shubert the Modern Players' bill week of Sept. 30 was Edgar Selwyn's melodramatic farce comedy, "Rolling Stones," with acting honors going to Arthur Holman as Buck Ryder. "The Lie" follows.

Julia Arthur in a patriotic sketch, "Liberty Aflame," topped the Orpheum bill week of Sept. 30. Vaudeville at the Pantages, New Palace and New Grand is proving, as usual, a popular diversion and all the motion picture houses continue to flourish.

CAROLINE BEEDE.

FT. DODGE

FT. DODGE, IA. (*Special*).—Julius and Johnson are going to erect a new theater building on their property on North Ninth Street. It will play legitimate and possibly show some feature photoplays. Mr. Julius was formerly in partnership with Mr. Awe in the motion picture business. They conducted the Strand. Mr. Julius sold his interest to Mr. Awe about one month ago.

Majestic: Wallace Reid and Anita King in "The Squaw Man" turned people away Sept. 30-Oct. 1. Mr. Reid is a great favorite in this city. Manager Leon of the Majestic announces in addition to his Paramount pictures he will also run Artcraft.

The Princess offered Fiske O'Hara, Oct. 5, 6, in "The Man from Wicklow."

LILLIAN M. RANKIN.

BRUNSWICK, ME.

BRUNSWICK, ME. (*Special*).—Cumberland: Clark-Urban company, Sept. 20-22; good company, large houses. Catherine Crawford's Fashion Show, Oct. 5, 6; high-class photoplays fair week, Oct. 8-13.

JAS. F. SNOW.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Phila. 8-27.

AFTER Office Hours (Arthur C. Alston): Detroit, 7-13.

AHLES, George (Klaw and Erlanger and George C. Tyler): N.Y.C. Aug. 17—indef.

BARRIE PLAYS (Chas. Frohman): Syracuse, N. Y. 15-17, Buffalo 18-20.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 16—indef.

BURKE, Billie (Arthur Hopkins and F. Ziegfeld): N.Y.C. 8—indef.

BRAT, The (Oliver Morosco): Phila. 1—indef.

CANARY Cottage (Oliver Morosco): Phila. 1—indef.

CAPTAIN Kussel, U. S. A.: Washington 7-13.

CHEATING Cheaters (A. H. Woods): Phila. 8-13.

CLAIM, The (Henry B. Harris, Est.): 10—indef.

CLARKE, Harry Corson, and Margaret Dale Owen, Empire Theater, Calcutta, Ind.—indef.

COME Out of the Kitchen (Henry Miller): Boston 1—indef.

COMMON Clay: N.Y.C. 8-13.

COUNTRY Cousin (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Sept. 3—indef.

DAUGHTER of the Sun (Rowland and Howard): Indianapolis 7-13.

DAYBREAK (Selwyn and Co.): N.Y.C. Aug. 14—indef.

DE LUXE Annie (Arthur Hammerstein): N.Y.C. Sept. 4—indef.

DITTRICHSTEIN, Leo (Cohan and Harris): Chgo. 1—indef.

EVERYWOMAN (Henry W. Savage): Montreal, Can. 8-13, Ottawa 15-16, Brockville 17, Kingston 18, Belleville 19, Peterboro 20.

EYES of Youth (Messrs. Shubert and A. H. Woods): N. Y.C. Aug. 22—indef.

FLAME, The (Richard Walton Tully): St. Paul 7-13, Lincoln, Neb., 15-17, Omaha 18-20.

GOING Straight: St. Louis 7-13.

GOOD for Nothing Husband (Robert Sherman): Toledo 7-10, Columbus 14-20.

GOOD for Nothing Husband (Robert Sherman, Eastern): Connellsport, Pa., 10, Galeton 11, Sunbury 12, Bloomsburg 13, Lebanon 15, Mt. Carmel 16, Tower City 17, Milton 18, Lewiston 19, Mt. Union 20.

Good for Nothing Husband (Robert Sherman, Western): Redfield, Ia. 10, New Sharon 11, Afton 12, Lamoni 13, Osceola 15, Clarinda 16, St. Joseph, Mo. 17, Hulton, Kans. 18, Marysville 19, Plattsmouth, Neb. 20.

GILLETTE, William (Arthur Hopkins): N.Y.C. 10—indef.

GIRL Without a Chance (Robert Sherman, Eastern): Piedmont, W. Va. 11, Parsons 12, Boswell, Pa. 13, Frostburg, Md. 15, Thomas, W. Va. 16, Cumberland, Md. 17.

GRAHAM, Oscar: Strawn, Tex. 10, Thurber 11, De Leon 12, Whitney 13, Clifton 15, Gatesville 16, McGregor 17, Mt. Calm 18, Coolesige 19.

HEART of Wetona: Chgo. 7-13.

HERE Comes the Bride (Klaw and Erlanger): N.Y.C. Sept. 25—indef.

HER Unborn Child: N.Y.C. 8-13.

HILLIARD, Robert (A. H. Woods): ..N.Y.C. Sept. 17—indef.

HIS Bridal Night (Perry J. Kelly): Escanaba, Mich. 10, Ishpeming 11, Calumet 12, Hancock 13, Ironwood 15, Superior, Wis. 16, Duluth, Minn. 17-19.

INNER Man (Messrs. Shubert): Bklyn 8-13.

JOHNNY Get Your Gun (John Cort): Toronto 8-13.

KNIFE, The (Messrs. Shubert) Boston 1—indef.

KALAMA of the Golden Gods (Gaskell and MacVitty, Inc.): Parker, S. D., 11, Yankton 12, Cherokee, Ia., 13, Sac City, 14, Plattsmouth, Neb. 17, Tecumseh 18, Beatrice 19, Fairbury 20, York 23, Osceola 24.

KELLERD John E.: Buffalo, 8-10.

LAND of the Free (Wm. A. Brady): N.Y.C. 2—indef.

L'LAC Time (Selwyn and Co.): Boston 1-20.

LITTLE Girl in a Big City (Arthur C. Alston): Chgo. 7-13.

LITTLE Girl That God Forgot: Cleveland 7-13.

LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24—indef.

MAN Who Came Back (William A. Brady): Chgo. Sept. 23—indef.

MANTELL, Robert B. (Wm. A. Brady): Bangor, Me., 8-10, Lewiston 11-13, Portland 15-20, Hartford, Conn. 22-27.

MARY'S Ankle (Al H. Woods): N.Y.C. Aug. 6—indef.

MILLIONAIRE and the Shop Girl: Louisville 7-13.

MISALLIANCE (William Faversham): N.Y.C. Sept. 27—indef.

MIX-UP, A (Messrs. Shubert): 'Frisco Sept. 30—indef.

MOTHER, Carey's Chickens (John Cort): N.Y.C. Sept. 25—indef.

NOTHING But the Truth (Co. 2, Anderson and Weber): 'Frisco 7-20, Fresno 22, Los Angeles 23-27.

NOTHING But the Truth (Southern, Anderson and Weber): Montgomery, Ala. 11, Pensacola, Fla. 12, Mobile, Ala. 13, New Orleans, La., 14-20.

NOTHING But the Truth (Eastern, Anderson and Weber): Salamanca 10, Bradford 11, Jamestown 12, Olean 13.

OH, Doctor: Nashville 7-13.

O'HARA, Fiske (Augustus Pitou): Decorah, Ia. 11, La Crosse, Wis. 12-13 Hibbing, Minn. 15, Virginia 16, Duluth 17, Superior 18, Ironwood, Mich., 19, Iron River 20, Iron Mountain 22, Menominee 23, Green Bay, Wis., 24.

ONE Girl's Experience (C. S. Primrose): Greenville, Pa. 10, Sharon 11, New Castle 12, Uniontown 13, Steubenville, W. Va. 15, Parkersburg 16, Fairmount 17, Youngstown, Pa. 18, Beaver Falls 19, McKeesport 20, Waynesburg 22, Butler, 23, Clymer 24.

ONE Girl's Experience: Milwaukee, Wis. 7-13, Waukesa 14, Oshkosh 15, Appleton 16, Green Bay 17 Neenah 18, Marshfield 19, Eau Claire 20, River Falls 22, Menomonie 23.

OTHER Man's Wife (Gaskell and MacVitty, Inc.): Cascade, Ia. 17, Maquoketa 18, Morrison, Ill. 19, Sterling 20, Spring Valley 21, Princeton 22, Henry 23, Fairbury 24.

OUR Betters (John D. Williams): Chgo. Sept. 30—indef.

PALS First (J. Fred Zimmerman): Chgo. Aug. 12—indef.

PARLOR, Bedroom and Bath (A. H. Woods): Chgo. Aug. 20—indef.

PEG o' My Heart: Utica, N. Y. 8-10, Syracuse 11-13.

PETER Ibbetson (Lee Shubert): N.Y.C. Sept. 3—indef.

POLLY With a Past (David Belasco): N.Y.C. Sept. 6—indef.

POST, Guy Bates (Richard Walton Tully): N.Y.C. Sept. 3—indef.

ROYAL Divorce: Phila. 7-13.

SATURDAY to Monday (Winthrop Ames): N.Y.C. 1—indef.

SEVEN Days' Leave (Daniel Frohman): Boston 2—indef.

SEVENTEEN (Stuart Walker): Chgo. 1—indef.

SHORE Acres: Phila. 7-13.

SKINNER, Otis (Chas. Frohman, Inc.): Chgo. 1—indef.

TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27—indef.

TAYLOR, Laurette (Geo. C. Tyler): N.Y.C. Sept. 24—indef.

TIGER Rose (David Belasco): N.Y.C. 3—indef.

13TH Chair (William Harris): Chgo. Sept. 2—indef.

13TH Chair (William Harris): Phila. Sept. 3—indef.

TRAIL of the Lonesome Pine: Buffalo 8-13.

TURN Back the Hours: Prov., R. I. 7-13.

TURN to the Right (Winchell Smith and John Golden): Boston 1—indef.

TWIN Beds (Special, A. S. Stern): Cinti. 8-13.

UNDER Pressure (Klaw and Erlanger): 'Frisco Sept. 10—indef.

UPSTAIRS and Down (Oliver Morosco): Chgo. Aug. 19—indef.

VERY Idea (Anderson and Weber): N.Y.C. Aug. 9—indef.

WANDERER, The (Messrs. Shubert) Boston 1—indef.

WAY Down East (Elliott, Comstock and Gest): Phila. Sept. 20—indef.

WHICH One Shall I Marry? (Rowland and Howard): Omaha, Neb. 7-10 Lincoln 11, St. Joseph, Mo. 12-13, Kansas City 14-20, St. Louis 21-27.

WHITE Feather: Trenton, N. J. 8-10, Paterson 11-13.

WHITE Slave: Lincoln, Neb. 11, St. Joseph, Mo. 13.

WILLOW Tree (Cohan and Harris): Washington 8-13, Balto. 15-20.

PERMANENT STOCK

BOSTON: Copley.

BOSTON: Globe.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaway's.

BROOKLYN: Fifth Avenue.

BROOKLYN: Grand Opera House.

BUTLER, Pa.: Lyric.

CANTON, O.: Grand Opera House.

CHICAGO: Crown.

CHESTER, O.: Family.

DES MOINES: Princess.

DETROIT: Adams.

ELMIRA, N. Y.: Mozart.

EL PASO, Tex.: Crawford.

HALIFAX, N. S.: Academy.

HAVERHILL, Mass.: Academy.

JAMESTOWN, N. Y.: Samuels Opera House.

JERSEY CITY, N. J.: Academy.

KOKOMO, Ind.: Sipe.

LAFAYETTE, Ind.: Family.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Morosco.

LOWELL, Mass.: Opera House.

MINNEAPOLIS, Shubert.

NEW HAVEN, Conn.: Hyperion.

NEW ORLEANS, La.: Tulane.

NEW YORK CITY: Lafayette.

NORTHAMPTON, Mass.: Academy of Music.

OAKLAND, Cal.: Hippodrome.

OAKLAND, Cal.: Playhouse.

OMAHA: Brandeis.

PATERSON, N. J.: Empire.

PHILADELPHIA: Knickerbocker.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN ANTONIO, Tex.: Grand.

SAN DIEGO, Cal.: Strand.

SAN FRANCISCO: Alcazar.

SEATTLE: Wilkes.

SIOUX CITY: Grand.

SOMERVILLE, Mass.: Somerville.

STOCKTON, Cal.: Yosemite.

ST. JOSEPH, Mo.: Tootle.

ST. PAUL: Shubert.

TROY, N. Y.: Lyceum.

TULSA, Okla.: Grand.

WASHINGTON: Howard.

WHITE PLAINS, N. Y.: Palace.

WILKES-BARRE, Pa.: Nesbit.

WILLIAMSPORT, Pa.: Valhalla.

WINNIPEG, Can.: Winnipeg.

ZANESVILLE, O.: Orpheum.

OPERA AND MUSIC

AUBURN Opera Co. (Mitten and Bergman Agency): Pittsburgh Sept. 24—indef.

BEAUTY Shop (H. H. Moss): Columbus, O., 8-10, Lexington, Ky., 11-13, Louisville 15-17, Owensboro 18, Henderson 19, Paducah 20, Cairo, Ill. 21, Sheffield, Ala. 22, New Decatur 23, Birmingham 24-25.

BRINGING Up Father: Balto. 7-13.

CHEER UP (Chas. Dillingham): N.Y.C. Aug. 25—indef.

COME Back to Erin: Pittsburgh 7-13.

EILEEN (Joe Weber): Prov., R. I. 8-13, Albany, N. Y. 15-20.

GOOD Night, Paul (Ralph Herz): N.Y.C. Sept. 3—indef.

FASCINATING Widow (Durkford Producing Co.): Bklyn 8-13.

FUNS and Frills (Arthur Hammerstein): N.Y.C. 9—indef.

HAVE a Heart (Eastern, Henry W. Savage): Portland, Me. 8-10, Augusta 11, Bangor 12-13, Waterville 15, Lewiston 16, Dover, N. H. 17.

HAVE a Heart (Western, Henry W. Savage): Toronto, Can. 8-13, Montreal 15-20, Ottawa 22-23, Kingston 24.

HER Soldier Boy (Messrs. Shubert): N.Y.C. 8-13.

HITCHCOCK, Raymond: N.Y. C. June 7—indef.

KATINKA (Arthur Hammerstein): Balto. 8-13.

LEAVE It to Jane (Wm. Elliott, Comstock and Gest): N. Y.C. Aug. 28—indef.

LOVE o' Mike (Elizabeth Marbury and Lee Shubert): Boston 1—indef.

POM Pom (Henry W. Savage): Albany, Ga. 10, Atlanta 11-13, Montgomery, Ala. 15, Birmingham 16, Greenwood, Miss. 17.

MAYTIME (Messrs. Shubert): N.Y.C. Aug. 10—indef.

MISS Springtime (Klaw and Erlanger): Rochester, N. Y. 8-10, Buffalo 11-13.

MUTT and Jeff, Worcester, Mass. 7-13.

OH, Boy! (F. Ray Comstock): Chgo. Aug. 21—indef.

OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.

OH, Boy! (F. Ray Comstock): Boston Aug. 1—indef.

RAMBLER Rose (Chas. Frohman, Inc.): N.Y.C. Sept. 10 indef.

RIVIERA Girl (Klaw and Erlanger): N.Y.C. Sept. 25—indef.

RED CLOCK: Boston 8-20.

SHOW of Wonders (Messrs. Shubert): Washington 8-13; Buffalo 15-20.

STONE, Fred, (Chas. Dillingham): N.Y.C. 8—indef.

STOP! Look! Listen! (Perry J. Kelly): Urbana, O., 10, Mansfield, 11, Lima 12, Ft. Wayne, Ind. 13 Chgo. 14-Nov. 4.

WATCH Your Step: Frisco 1-13.

ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Boston Sept. 17—indef.

MINSTRELS

DUMONT'S: Phila. 1—indef.

FIELD, Al G.: Huntsville, Ala. 10, Birmingham 11-13, Columbus, Ga. 15, Albany 16, Macon 17, Savannah 18, Jacksonville, Fla., 19-20.

O'BRIEN, Neil (Oscar F. Hodge): Streator, Ill. 10, Peoria 11, Burlington, Ia. 12, Moline, Ill. 13, Davenport, Ia., 14, Keokuk, 15.

REPORTS FROM MIRROR CORRESPONDENTS

NEW BEDFORD

NEW BEDFORD, MASS. (*Special*).—New Bedford: Avery Hopwood's merry comedy, "Fair and Warmer," brought here under the local management of Adelard J. Marcille, drew two remarkably good houses Sept. 20. Pictures: Francis X. Bushman and Beverly Bayne, in "Their Compact"; Sessue Hayakawa, in "Hashimura Togo"; Burton Holmes travel picture Batavia, the Javanese capital; "Six Cylinder Love," Sept. 24-26. Evelyn Nesbit and Russell William Thaw, in "Threads of Destiny"; George M. Cohan, in "Seven Keys to Baldpate," Sept. 27-29.

Four notable concerts will be given at the New Bedford, under the direction of C. A. Ellis. Mabel Garrison, Sophie Braslau, Giovanni Martinelli and Arthur Middleton from the New York Metropolitan Opera company will appear Oct. 16; Madame Melba, Dec. 18; Georges Longy Club and Marcia Van Dresser, Feb. 19; Boston Symphony Orchestra, Dr. Karl Muck, conductor; Elizabeth K. Howland, soloist, April 9. Cercle Gounod will give six concerts. Louise Homer and other soloists have been engaged.

Olympia: Mae Marsh, in Margaret Mayo's "Polly of the Circus"; Twenty Odd Years; Four Slickers; Tom Mahoney and Almont; Dumont and Coe, Sept. 24-26. House packed to the doors. "Beware of Strangers," Sept. 27-29. Among the high-class musical attractions booked for the Olympia are John McCormack, Oct. 7; Geraldine Farrar, Nov. 4; Mary Garden, Nov. 25. These will all appear under the local management of A. J. Marcille.

Colonial: Miriam Cooper, in "The Innocent Sinners," Sept. 24-25; Alice Brady, in "Betsy Ross," Sept. 26-27; Gladys Hulette, in "The Cigarette Girl," Sept. 28-29. Big business prevails at the motion picture houses. Allen's, Strand and Orpheum.

WALTER S. MACPHAIL.

NEW ORLEANS

NEW ORLEANS (*Special*).—"Twin Beds," which has been seen here before and always proved popular, was the attraction at the Tulane, Sept. 23-29. An excellent company presented the play, and the attendance was very satisfactory during the week.

At the St. Charles Orpheum, week Sept. 24-30, Karl Jorn, Brenda Fowler and company, Margaret Young, Jimmie Hussey, Bernard and Janis, Ray G. Huling, Master Gabriel and company, the Orpheum Travel Weekly and Tosso's splendid orchestra.

Marguerite Clark in "Bab's Diary" and war pictures, entitled "In the Wake of the Huns, or the Retreat of the Germans," were the film features at the Strand, Sept. 23-29. Don Philipini's orchestra programs are invariably musical treats.

At the Globe, Sept. 23-29, Julian Eltinge in "Countess Charming," a film of great merit. Features at the Palace, week Sept. 23-29: Adroit Brothers, Corlin and Glass, Emma Francis and Harold Kennedy, Billsbury and Robinson, Holmes and Wells, and a film showing Julia Sanderson in "The Runaway."

At Loew's Crescent, week Sept. 23-29, De Page Opera company, Preele's Dog Circus, Fox and Cross, Alice De Garmo, Fannie Ward, Loew's musical weekly and a stirring dramatic sketch entitled "All Wrong."

In the motion picture field, Madge Kennedy, in "Baby Mine," at the Trianon; Ethel Clayton, in the "Woman Beneath," at the Tudor; scenes on the Italian Battle Front, at the Diamond, together with Antonio Moreno, in "The Angel Factory."

J. M. QUINTERO.

ALLENTOWN-BETHLEHEM

ALLENTOWN-BETHLEHEM, PA. (*Special*).—"Good Gracious Annabelle" failed to please a large audience week of Sept. 24. The company, headed by Isabel Lowe, Lydia Dickson and Ralph Bunker, was well balanced throughout and the comedy was of the quiet sort, but the audiences seemed to go away dissatisfied. "Hal" Russell has taken Julian Eltinge's role in "The Fascinating Widow" and made much of it; the support was good. Julia Gifford scored. Blanche Hall in "The 13th Chair," completed the week, playing three performances. The soldiers in camp in the city still continue to turn out in large numbers and all companies, good or bad, are drawing well. We have had no "first" performances as yet, though Allentown was a real dog town last season. We welcome all newcomers.

Grand (Bethlehem) is doing big business with three days of "The Crisis," one of the best films exhibited.

FORD L. SHOTWELL.

PORTLAND, ME.

PORTLAND, ME. (*Special*).—Week of Sept. 17 the Jefferson remained dark, with "Fair and Warmer" for four days week of Oct. 1. B. F. Keith's: Vaudeville showing Catherine Crawford and her "Fashion Girls." Tom Kennedy and Ethel Burt, James B. Donovan and Marie Lee, John Geiger, Cycling Brunettes, Heiges and Heiges, Hearst-Pathe News Pictorial and the motion picture, "Baby Mine." New Portland: Vaudeville, featuring Holiday in Dixieland and "As It Will Be." Elm, Empire and Casco the usual high grade motion pictures with good business. The Maine Musical Festival Oct. 2-3, introducing Galli-Curci, Margaret Woodrow Wilson, Percy Grainger, Vernon Stiles, Ethel Frank, Olive Marshall, Mary Warfel, Duncan Robertson, with William Rogers Chapman, conductor.

PALMER STRAW.

WILLIMANTIC

WILLIMANTIC, CONN. (*Special*).—A. P. Dorman, manager, made no mistake when he followed the advice of the April 14 Review in the MIRROR and booked "The Whip" for the fifth anniversary of the opening of his theater. The crowd was immense. "You're in Love," 28; Annette Kellermann's "Daughter of the Gods," Oct. 4.

Loomer: Daily changes of Triangle and Paramount photoplays keep the fans on the jump continually to absorb the good stuff.

Scenic: Begins serial, Billie Burke in "A Glorious Romance," with short feature stories and comedies successfully.

C. C. PALMER.

DENVER

DENVER (*Special*).—"Watch Your Step" tripped its way for three days at the Broadway, Sept. 17-19. Max Figman and Lolita Robertson demonstrated the pitfalls of veracity in "Nothing But the Truth," week Sept. 23.

The Orpheum laid special emphasis on the musical pageant "America First," Sept. 18. Lew Brice and the Barr Twins, and Harry Girard and company were the chief attractions of the following week.

The Denham reopened Sept. 23 with "Civilization," top price, 50 cents. The Denham is an up-to-date, attractive theater and it is to be hoped that the films may bring back its old time popularity in spite of the fact that it is several blocks from Curtis Street, center of the moving picture district.

The Plaza musical Stock company called their offering, "This Way Out," Sept. 16, and week, and followed with "Miss Mexico."

Appearances by the La Scala Opera company, the San Carlos Opera company, and the Boston Opera company, are announced for the Winter.

FREDERICK D. ANDERSON.

SCHENECTADY

SCHENECTADY, N. Y. (*Special*).—The season at the Van Curler is now in full swing. "Oh, Boy!" which had its premiere here last season, played a return engagement Sept. 10-11 to fair business. "Cheating Cheaters" surprised two large audiences, Sept. 11. "You're in Love," Sept. 14-15. "The Barren Women," Sept. 17-18. Grace George in "Eve's Daughter," Sept. 22.

Stock has been discontinued at the Hudson the first three days of each week, and henceforth American burlesque attractions will hold full sway.

The Majestic, one of the largest picture houses in the city, after undergoing extensive alterations, reopened as The Albany week Sept. 1-5, under the management of Messrs. Mausert and Ball. The opening feature was "The Honor System."

"Ed" Levi, for a number of years treasurer of the Van Curler Opera House, has resigned to accept a similar position with the Jefferson Theater, St. Louis, Mo.

NAT SAHR.

WORCESTER, MASS.

WORCESTER, MASS. (*Special*).—Two clever boys, Doyle and Dixon, proving themselves the legitimate successors to that greatest of all teams, Montgomery and Stone, pleased immensely in a two-day engagement of "Chin Chin" at the Worcester Theater, Sept. 10-11. The show is well up to last year's standard. "Have a Heart," Sept. 17-19; "You're in Love," Sept. 24-25, and Bernhardt, Sept. 26.

The Grand opened with a return of Walter Lawrence in "Come Back to Erin," week Sept. 10, with indifferent results.

Vaudeville has taken another slump and if somebody would please page that sly chap called Quality it might save a lot of ruined dispositions about now. A good vaudeville show is just as common to-day in this man's town as a universal peace program in Europe.

GEORGE BRINTON BEAL.

BILLINGS

BILLINGS, MONT. (*Special*).—Under the management of Joseph Riter, Henrietta Crosman appeared at the Babcock Sept. 25 in "Erstwhile Susan." Miss Crosman gave a thoroughly finished performance. Ann Mason, as Barnabetta Drearr, the household drudge, was splendid. Others in Miss Crosman's support were Coates Gwynne, Edward Wade, Dodson Mitchell, Thomas Mitchell, Robert B. Williams, Joseph Allenton, Bertha Kent, Edith Conrad, Marcia Pennedon, Louise Treadwell, Alice Pryor, Ethel Craven and Henry B. Fogler. "So Long Letty," with Charlotte Greenwood, Tyler Brooke and Sidney Grant, is booked for early in October.

Head and West, managers of the Babcock Theater, have purchased the Strand and will conduct the house along the same lines as heretofore.

EDWARD C. MANTS.

BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—The Park has been a busy theater since its opening on Labor Day. Manager Ernest Lynch has booked and played "The Deluge," "Cheating Cheaters," and Wednesday, Sept. 12, Mitzi Hajos in "Pom Pom," appeared to big business. For the evening Henry W. Savage was on hand at the Mitzi performance, being a guest of Manager Lynch over Wednesday. "Chin Chin" with Doyle and Dixon is booked for Sept. 17; a Gus Hill comedy Sept. 18-19.

MARY SAYLES HARCOURT.

BRATTLEBORO

BRATTLEBORO, VT. (*Special*). — Auditorium: "Nothing But the Truth," Sept. 13. The company proved competent to make the most of the many ludicrous situations. Louis Haynes played the part of Bennett in a manner that left nothing to be desired. Others also did well. Fair house.

H. B. LAWRENCE.

WINONA

WINONA, MINN (*Special*).—The Opera House opened the regular Fall and Winter season Sept. 7 with Selwyn and Co.'s comedy, "Fair and Warmer." Business large; fine production. John Arthur as Billy Bartlett; Edna Hebbard as Blanche Wheeler. Flake O'Hara in "The Man from Wicklow," Sept. 11.

F. H. HASTINGS.

PUNXSUTAWNEY

PUNXSUTAWNEY, PA. (*Special*).—Peter Johnson recently acquired a part ownership in the Majestic Theater with W. Penn McCartney. Mr. McCartney had been the sole owner and manager for a number of years. Since the partnership was formed the Majestic has ben entirely renovated both inside and out, and a new pipe organ has been installed at considerable expense, and as a result business has been on the boom. Now that these two have bought the Jefferson Theater, with a seating capacity of 1,300, they are assured of getting the theatrical business of Punxsutawney.

A. G. ROSENTHAL.

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